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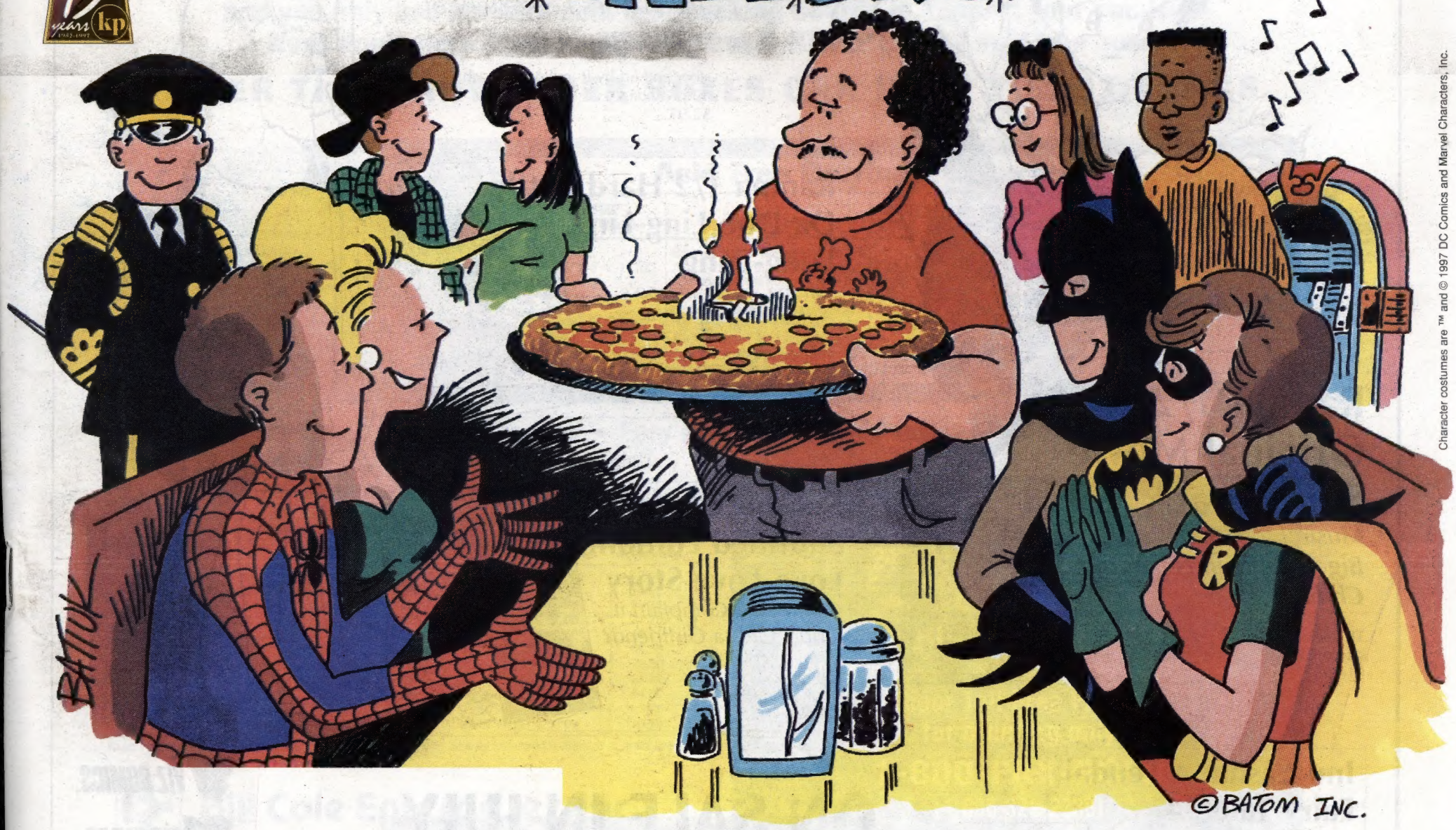

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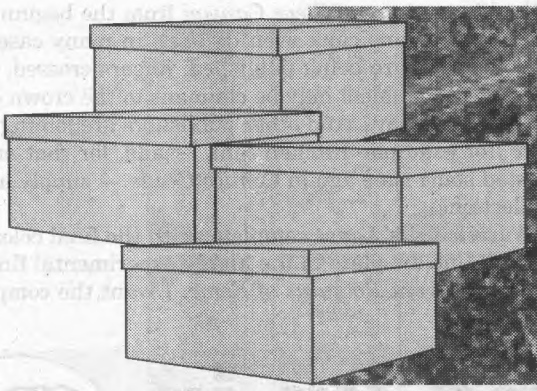

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This week in CBG

It's a Funky celebration!

Tom Batiuk's strip has come a long way from the days when this paperback collection was published. As a bonus, he's solving another strip's mystery in *Funky Winkerbean*.

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COMIC STRIP

And ...

CBG brings coverage on such other strips as *Archie, Barnaby, Batman, Pogo, Popeye, Prince Valiant*, and *Superman*.

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He got a trip to San Diego, and you got this column.

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Editorial

By Maggie Thompson

For some reason this week, I'm reminded of a cartoon Shel Dorf drew for the long-ago fanzine *Newfangles*, which Don and I wrote, edited, and published at some point in prehistory. Captioned "The loneliness of the long-distance stripper," Shel's cartoon showed a poor, pathetic comics buff sitting by himself, surrounded by stacks of newspapers and comic strips clipped therefrom — and doggedly cutting out yet more strips for his collection.

That's the way strip collectors have functioned over the years. The good thing is that a few strips have been collected complete in more permanent form. The bad thing is that it's *only* a few strips that have been collected that way.

Pogo — after decades in which, when available at all, it was only available in highly edited form — is finally coming out complete from Fantagraphics. And Fantagraphics has done a similar favor in the case of some other strips.

Oddly enough, it was not a comics-industry publisher but a mainstream publisher, Ballantine, which led the way (with the *Garfield* collections — which, thank goodness, were so wildly successful that other publishers tried similar projects). For the first time, a mass-merchandising publisher released a comic strip complete and in chronological order. Even such delicacies as the *Barnaby* hardcovers from the '40s had been edited to the point of complete revision between their newspaper debut and their book "reprinting." (It wasn't until Judy-Lynn del Rey had Ballantine release mass-market paperbacks decades later that *Barnaby* was reprinted as it had originally appeared in daily newspapers. Crockett Johnson had reworked his strip for all earlier editions.)

And comic-strip collecting remains today — as Shel drew it so many years ago — a frustrating, lonely avocation. Newspapers: skip strips; alter strips; don't publish on holidays; don't send copies to your local newsstand if they do publish on holidays; and so on and so forth. If you *do* get the papers, you still have to clip your favorites (which can run on the back of other favorites) and then figure out a way to store the clipped strips. And if a great strip doesn't appear in your favorite newspaper, you may never see it.

Don and I used to go to the library to read *Steve Canyon* from the beginning in the bound volumes in the stacks. Today's fans can't even do that, in many cases. On the other hand, more and more collections are being published; fingers crossed, more and more will be published. Andrews and McMeel may be claimant to the crown of Biggest American Comic-Strip Publisher these days. And other publishers are joining in. NBM has begun reprinting *Drabble*, for example. Kitchen Sink — and, for that matter, the scads of other publishers I listed some time ago in *Comics Guide* — supply an ever-increasing number of handy collections.

But I want more. I want Warren Tufts' *Lance* complete, with the final color strips in color. (Tufts abandoned the black line-art plate in the highly experimental final days of the Sunday *Lance*.) I want *Flook*. I want *Romulus of Rome*. I want the complete *King Aroo*. And you? What do *you* want?

Coming up in CBG

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#1228 — May 30
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featuring
• A talk with Joe Kubert.
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#1229 — June 6
Independents Part 4
featuring
• *Judgment Day*.
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And coming up in the weeks ahead:
#1232 (June 27) — Cross-country comics tours
#1233 (July 4) — *CBG* Fan Awards results

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Liefeld, Loeb, Rosenberg form Awesome Entertainment

Artist Rob Liefeld, producer-screenwriter Jeph Loeb, and Platinum Studios Chairman Scott Mitchell Rosenberg (former president of Malibu Comics) have formed a new company, Awesome Entertainment, to launch comic books as building blocks for motion pictures, television programs, interactive games, and toys.

Loeb, who will assume the posts of publisher and executive vice president, said, "With Awesome, we are establishing a new blueprint, stepping beyond comic books to create properties with characters *ready* to be mined for film, television, and other media." Loeb has left his mark on several titles and characters for both Marvel and DC, including Captain America, The X-Men, and Batman. As a screenwriter and producer, Loeb's credits include such films as *Teen Wolf* and *Commando*, *Model by Day* for Fox Television, and the forthcoming *Firestorm,* starring Howie Long, from 20th Century Fox.

Liefeld, Awesome's president and CEO, said, "With the success the major studios have experienced licensing and merchandising major comics-based properties, we all felt there was room in the market to create cool new characters and concepts for the entire entertainment industry." During his 11 years in the industry, Liefeld has created many comic-book characters and series. Liefeld has set up two of his titles, *Avengelyne* and *Badrock*, at New Line. A third, *Prophet*, is in development at TriStar.

Rosenberg, who will continue to run Platinum Studios' day-to-day operations with studio co-head Ervin Rustemagic, said, "With my experience on *Men in Black*, which is being heavily merchandised, I know the potential these characters can contain. What drew me to Rob and Jeph is their tremendous capacity for creating new and exciting properties. They have developed Marvel Comics' top-selling franchises and will do the same for Awesome. In addition to the 200 or so characters that will launch with the Awesome line in the next year, the company has acquired Rob's library of more than 500 characters which have yet to be exploited in movies, television, and other media."

While heading Malibu, Rosenberg developed its library of titles and is currently executive producer of the live-action feature *Prime* for Universal, the *Night Man* series with Tribune Entertainment and Glen Larson, and the animated series *Ultraforce* for USA Networks. His other Malibu properties include the *Men in Black* feature and animated series.

Loeb said, "We're thrilled to have someone with Scott's merchandising and marketing expertise talking to the investment community. Hollywood now actively looks at comic books as source material. *Men in Black* is a perfect example of how a comic book doesn't have to be an icon to be the source for an event picture."

Awesome's line-up for the summer includes the following:

• *Judgment Day*, written by Alan Moore and drawn by various artists, will be launched in May. This series alone will introduce 100 new characters.

• In June, Moore continues his run on *Supreme*, a title Liefeld compared to the recent movie *Phenomenon*, in which John Travolta plays a man who, like Supreme, is trying to deal with almost godlike powers.

• *The Patriot* will be launched on the Fourth of July, as its hero attempts to stop a worldwide conspiracy involving Nazis and aliens. The title will be written by Loeb and drawn by Liefeld, the team responsible for Marvel's Heroes Reborn relaunch of *Captain America*.

• British artist Ian Churchill will draw and Loeb will write *The Coven*, an adventure story about a band of supernatural men and women who reluctantly work together to maintain the balance of good and evil. Loeb said, "Ian is a tremendous talent and has created some of the freshest characters I've seen in comics or anywhere."

• In *Re: GEX*, a government agent turns rogue when he uncovers a plot to kidnap paranormals (Rejected Humans). Liefeld will be handling the art chores in tandem with Loeb's scripting.

Rosenberg said, "This is just the tip of the iceberg," promising that other titles will be revealed as the summer progresses. Loeb and Liefeld are represented by CAA, and Rosenberg and Platinum Studios are represented by William Morris. Awesome Entertainment will have its business offices in Beverly Hills.

Nicieza is new president

Acclaim Comics founder resigns

Acclaim Entertainment Inc. has announced the promotion of Fabian Nicieza to the position of president and publisher.

Nicieza succeeds Steven J. Massarsky, a company founder, who has resigned to pursue other interests and remains as a consultant to the division.

Reporting to Acclaim Co-Chairman and Chief Executive Officer Gregory Fischbach, Nicieza is responsible for overseeing all development and strategic planning for Acclaim's comics division worldwide.

Nicieza joined Acclaim in 1996 as senior vice president and editor in chief. He oversaw developments in the comic-book line, including the revamp of the storyline and lead character of *Turok*, now called *Turok: Dinosaur Hunter*, which has also been released as a game for the Nintendo 64 system.

Before joining Acclaim, Nicieza held positions in several areas during a 10-year tenure at Marvel Comics, including manufacturing, advertising, promotions, corporate presentations, and editorial. As a writer and editor in the industry, Nicieza worked on the X-Men family of titles, Spider-Man, and *Captain America,* as well as DC's *Justice League* series and such licensed properties as *Barbie, Ren and Stimpy,* and *Mighty Morphin Power Rangers*.

Friends of Lulu appoints Laurel Carpenter to Board

The Friends of Lulu recently announced the appointment of Laurel Carpenter to a position on its board of directors.

Carpenter will take the place left vacant by the recent death of Kim Yale. She will serve as secretary and as coordinator of the Jr. Lulus campaign.

Carpenter is the owner of Galactic Trading Post, a comic-book store in Beverly Hills, Calif. In addition, she has served on the Board of Directors of the fund-raising arm of the AIDS Hospice Foundation as well as working with the Junior League of Los Angeles, Cedars Sinai Medical Center, and the Beverly Hills Educational Foundation.

"While no one could ever hope to replace Kim Yale on the Board," Laurel said, "I hope to fill in for her with enthusiastic participation in the various Lulu projects."

Friends of Lulu is a non-profit organization dedicated to encouraging the participation of women and girls in comics, both as readers and professionals.

Started in 1996, it is open to men and women of all ages who share these goals. More information is available from Martha Thomases at (212) 727-8089.

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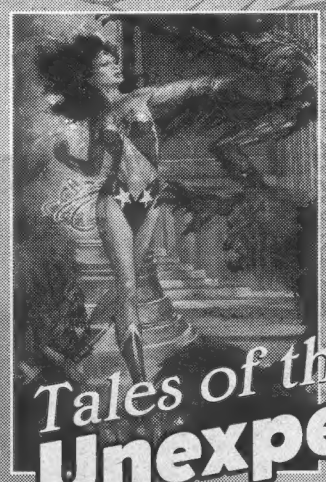

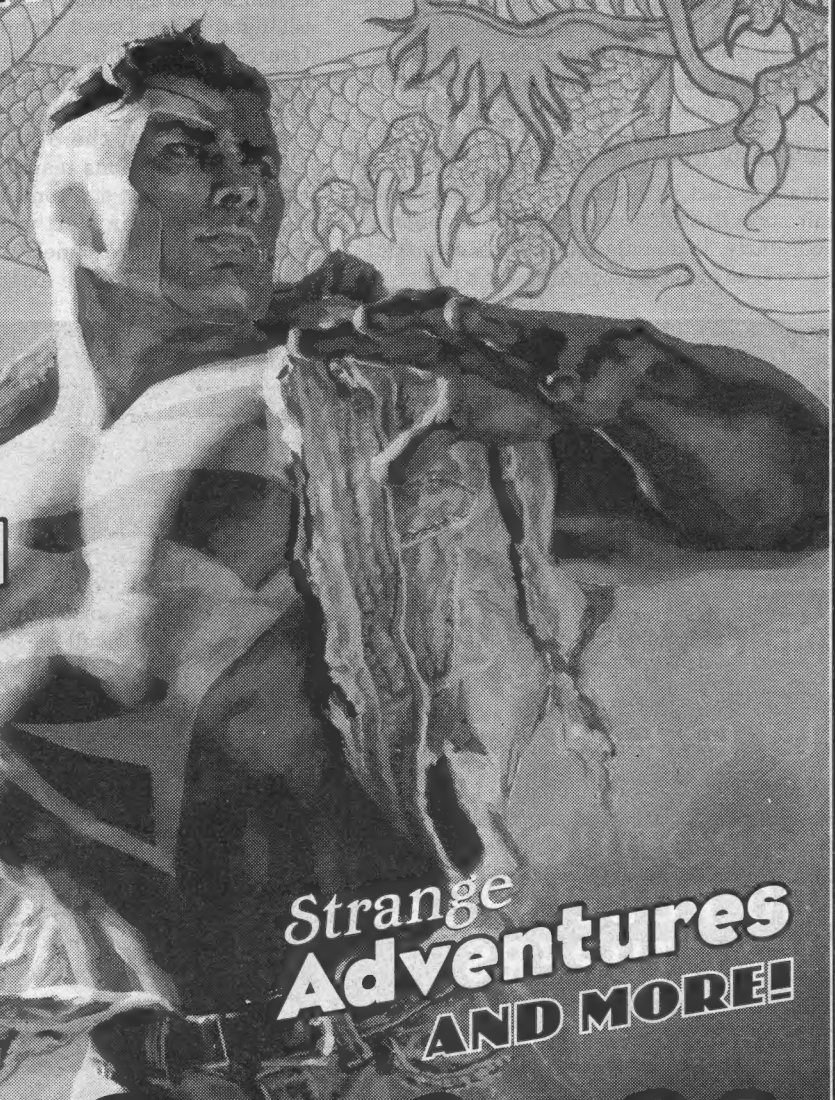

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King Features appoints new executives

Joseph D'Angelo has been named chairman of King Features Syndicate, Lawrence Olsen has been appointed president, and Jay Kennedy has been named editor in chief. Each of the three executives will report to the management of Hearst's Entertainment & Syndication Group.

Hearst Corporation President and CEO Frank Bennack Jr. said, "Joe D'Angelo has done an outstanding job as president of King Features Syndicate since 1973. Over the last 20 years, Joe has been a key architect of the modern King Features. He oversaw an expansion program which established King Features as a leading force in such diversified areas as merchandise licensing, international publishing, television distribution, and film production. He was instrumental in the acquisition of both the Cowles Syndicate and North America Syndicate, making the merged operation the largest newspaper syndicate in the world."

Hearst Corporate Vice President Raymond Joslin said: "Larry Olsen, in his more than a dozen years with King Features, has helped develop the company into the comics and features syndication powerhouse it is today. He has been especially instrumental in establishing King as one of the country's leading entertainment-licensing firms. Jay Kennedy, himself an artist, is an accomplished comics historian. His creative expertise will be of great value to the company, as it continues to grow and expand."

D'Angelo began his career with King Features in 1965 as assistant treasurer and controller. He is also the president of both the New York City Baseball Federation and the International Museum of Cartoon Art and a past president of the Newspaper Features Council.

Olsen, most recently executive vice president, joined King Features in 1983 as director of marketing and sales.

Kennedy joined King Features in 1988 as deputy comics editor and became comics editor one year later. From 1983 to 1988, Kennedy served as cartoon editor of *Esquire* magazine, which is also owned by The Hearst Corporation. He is the author of *The Underground Comix Guide* (1982).

Singer Media syndicates 'Oddly Enough' strip

Russ Miller has announced he has signed a contract with Singer Media (an international syndication house) to carry his comic strip *Russ Miller's — Oddly Enough*.

The feature, an illustrated collection of odd facts, is distributed in such countries as Latvia, Italy, Greece, and South Africa, as well as some American markets.

PACER reschedules trade show

The 1997 trade show of the Professional Association of Comic Entertainment Retailers has been postponed from its originally announced May date to some time in October. The exact dates have not yet been determined.

Organizer Mitch Cutler said, "Our inexperience led us to schedule the show with insufficient lead time, so we couldn't do everything we wanted to, and, by happy coincidence, we found our exhibit space was going to be too small for the response by vendors. So, by rescheduling, we can solve both problems."

Orlando's MegaCon continues to grow

An estimated 10,000 fans attended MegaCon '97 in Orlando, Fla. This year's show included gaming, animation, and science-fiction programming in addition to its regular schedule of comics-related activities.

Promoter James Breitbeil said, "We try to have something fun for everyone. The animation room and gaming programming were big hits and will be a strong aspect of our convention in the years to come."

This year's guest list featured convention appearances by Greg Capullo, Joe Madureira, and Humberto Ramos. Other creators who appeared at the convention included Peter David, John Romita Sr., George Pérez, Julius Schwartz, Bill Tucci, and the creative line-up of Chaos! Comics.

Joe Kingsley, the other half of the Megacon promotions team, said, "It's exciting to be a part of a convention and see it grow every year. Next year's show will feature even more panels and presentations, along with more extensive gaming tournaments and other programming."

Highlights of this year's programming included video presentations by *Babylon 5*'s J. Michael Staczynski, *Elfquest* creators Richard and Wendy Pini, and *Aeon Flux* creator Peter Chung and a behind-the-scenes look at the *Spawn* movie narrated by Al Simmons.

One of the special features of every MegaCon is a backstage tour of the Disney animation studios that Skyline Promotions arranges for its guests. Joe Kingsley explained, "We arrange for a tour, luncheon, and Q&A session with the animators. It turns out that the animators are the ones asking all of the questions. After that, we give our guests passes to any of the Disney theme parks and turn them loose for the day."

Next year's convention will be held at its original site, The Orlando Expo Centre, and will return to a three-day format. The dates of the show are March 13-15. More information is available from Skyline Promotions at (407) 599-0905.

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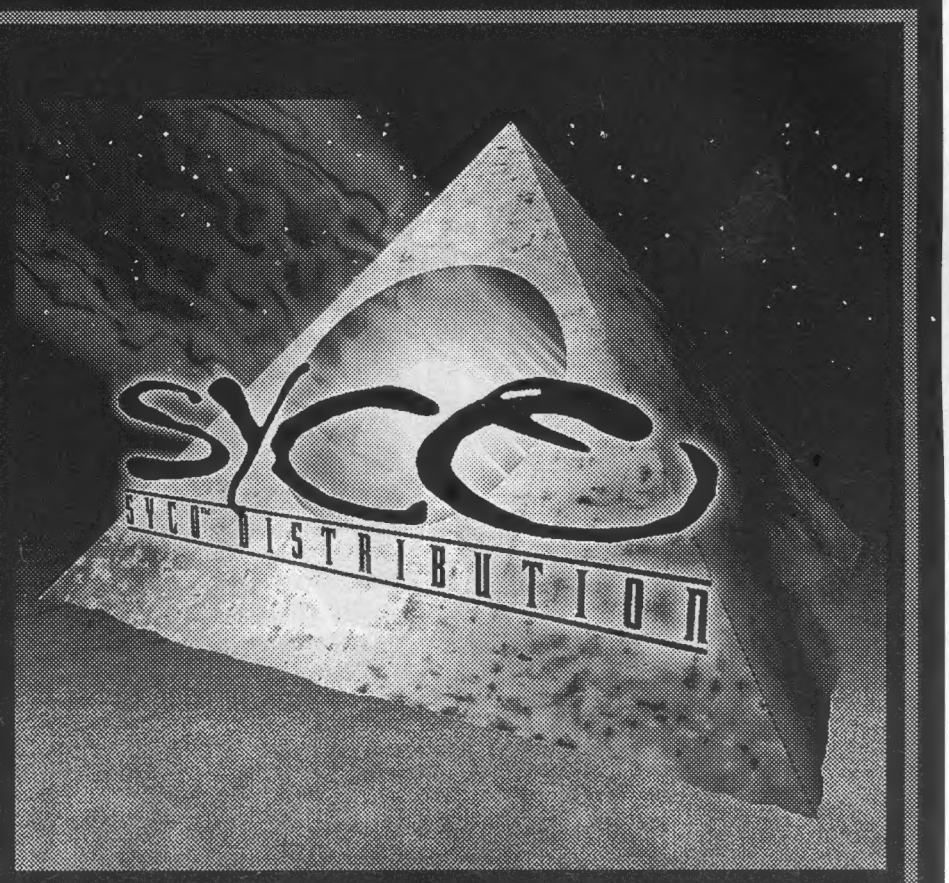

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TOTALLY DARK HORSE!

MASS O' MEDIA

By Matt Brady

★ According to *The Sun* tabloid, **Pierce Brosnan** is looking to get out of the James Bond gig after his fourth James Bond movie, when his contract is up. Brosnan made it clear that his decision is not due to any dislike for the character or the movies. "I'm still enjoying it, but I'm 43 now," Brosnan told *The Sun*. "I don't want people to watch me getting old and see my waist get bigger and my hair get thinner. That would be just horrible."

★ Despite his track record with science-fiction films (remember *Waterworld*?) **Kevin Costner** is back at it, this time directing and starring in *The Postman*, based on the post-apocalyptic novel by **David Brin**. In it, Costner plays Gordon, a loner who finds and begins wearing a mailman's coat to protect himself from the cold. The loner then becomes a symbol of hope for the nuclear-ravaged world. Shooting for the film will take place in Arizona, Washington, and Oregon.

★ Following Disney and Warner Brothers, Viacom announced that it would open a retail store, the Viacom Entertainment Store, in Chicago's Magnificent Mile shopping hub at 600 N. Michigan Ave. May 23. The 30,000 square-foot store will be split into two levels and will feature exclusive merchandise from many Viacom properties, including MTV, VH1, Nickelodeon, Paramount, and *Star Trek*.

Along with merchandise and memorabilia, the store will have several interactive experiences, including *Star Trek* "beaming" via a blue screen, navigating the original starship *Enterprise*, an MTV "Rant Room," and a Nickelodeon "Hideout Hut" that allows kids to observe other parts of the store through a video periscope.

★ And the winner: MGM! Reuters has reported that MGM finally won the film rights to Spider-Man from the bankrupt Carolco. While 20th Century Fox, Viacom, Columbia/TriStar Home Video, and Marvel Entertainment were all fighting for the character's film rights, MGM received them as part of a $12.3-million claim against Carolco. At the hearing that gave MGM the rights to the wall-crawler, MGM also won a $2 million cash payment from Carolco as well as a six-month option to buy the sequel rights to *Basic Instinct*.

★ Despite its dark tone and slipping ratings, Fox has ordered another season's worth of *Millennium* from creator **Chris Carter**. *The Hollywood Reporter* said that changes in the series are being considered to help the series bolster its sagging interest, including giving **Lance Henrikson** a full-time (can you say Scully?) partner. The story said Fox isn't giving in to Henrikson's requests for a pay increase.

Carter is at work on the script for the *X-Files* feature, set to begin filming this summer. This season's series finale will feed directly into the feature film.

★ Get ready to *Scream* again. *Variety* reported that **Wes Craven** will get back into the director's chair for a sequel to last fall's surprise horror-hit *Scream*. The sequel will be the second of a three-picture deal between Craven and Dimension's parent label and Disney subsidiary Miramax. Several of the original cast members (who didn't die in the first pic) are said to be interested in returning for the sequel.

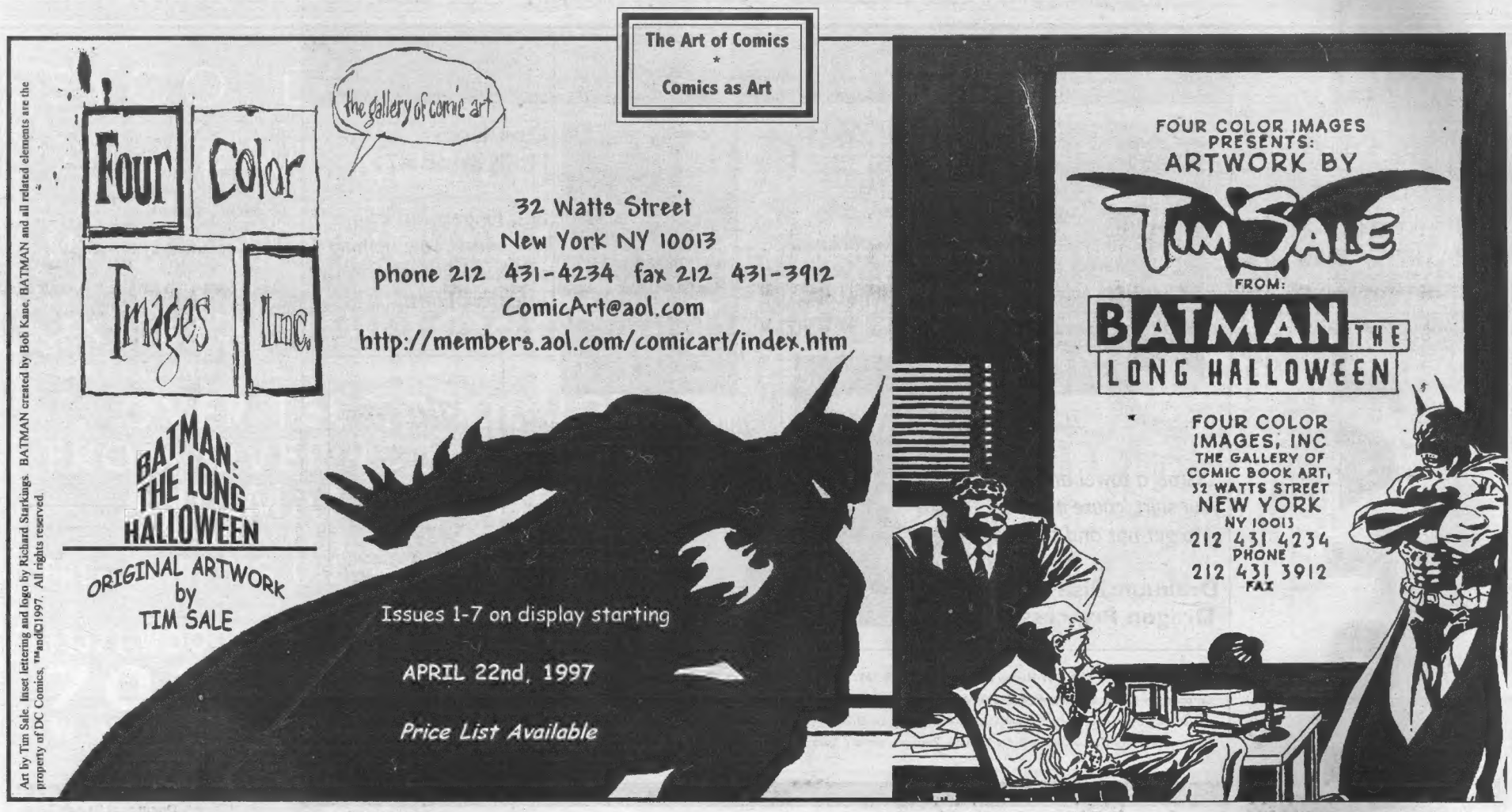
★ The "in-the-works-but-not-quite-yet" 3-D IMAX *Star Trek* movie is still in those slow, slow planning stages. *Star Trek* franchise Executive Producer **Rick Berman**, who was recently signed to an exclusive development deal by Paramount, told *Star Trek Communicator* that the story and cast haven't been set yet, neither has the version of *Star Trek* that will be featured in the movie. One name that won't be connected with the movie is *ST:DS9* Executive Producer **Ira Behr**, who reported that, due to time commitments, he will not take part in the IMAX version of *Star Trek*.

Tim Burton to midwife Superman rebirth

The once locked-on *Superman Reborn* movie seems to be going through more than a few developmental problems. First, **Kevin Smith** (*Clerks, Chasing Amy*), a big-time comics fan himself, was brought on late last year to rewrite the original script by **Jonathan Lemkin** (*Devil's Advocate*). Smith fixed the script up, and reportedly, Warner Brothers was very happy with the rewrite, and Smith's name was being bandied about as a possible director for the Man of Steel's relaunch to the silver screen. That was then.

Since then, Warner Brothers has signed **Tim Burton** to direct the film, a natural move, since Burton helped catapult Batman into the screen phenomenon that's headed for its fifth movie. However, *The Hollywood Reporter* said that Burton is less than thrilled with Smith's rewrite. Reportedly, Burton has contacted his own rewrite team, **Akiva Goldsman** (*Batman Forever*) and **David Koepp** (*Jurassic Park*) to pull the script more in line with his vision.

Meanwhile, the casting of the movie appears to be plugging along, as **Nicholas Cage** has agreed (but reportedly not signed) to play Superman/Clark Kent, while the inside word has **Sandra Bullock** being courted for the role of Lois Lane. Additionally, *The Hollywood Reporter* said that Superman may actually be wearing the redesigned costume, *sans* cape of current continuity, rather than the traditional red-and-blue suit, and may not fly. Despite all the shuffling, the movie is still slated for a summer 1998 release, just in time for Superman's 60th Anniversary.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750FB	7 1/2 x 10 3/8	Gold Age Comics	12	40	159	70
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825FB	8 1/4 x 10 3/4	Large Comics, Mags & Letter	13	45	178	74

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800MY	8 x 11 1/2	Gold Age Comics	6.50	20	66	264	115
825MY	8 1/4 x 11 1/2	Super Gold Age Comics	7.25	22	73	290	120
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800S	8 x 11 1/2	Gold Age Comics	7.50	23	74	295	135
825S	8 1/4 x 11 1/2	Super Gold Age Comics	8.25	25	82	330	140
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800T	8 x 11 1/2	Gold Age Comics	8	24	77	309	140
825T	8 1/4 x 11 1/2	Super Gold Age Comics	8.50	26	86	346	145
875T	8 3/4 x 11 1/2	Large Comics, Mags & Letter	9	28	91	363	155
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775SHL	7 3/4 x 10 3/4	Silver/Gold Comics	8.75	25	83	330
800SHL	8 x 11 1/2	Gold Age Comics	9	26	86	343
825SHL	8 1/4 x 11 1/2	Super Gold Age Comics	9.50	29	95	380
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758UVS	7 5/8 x 10 3/4	Gold Age Comics	10	71
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Tom Conolly
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I find fascinating the idea that publishers hold super-hero characters in a public trust because it's the public that invests the characters with meaning, but Ralph Sevush (***CBG*** #1221) states this as if it's an undeniable fact. I think the issue is worth further exploration before we state unequivocally that the public has a right to determine what stories Marvel can and cannot tell.

There is no denying that the public invests certain characters with meaning and other characters with apathy. It's undoubtedly the reason that Superman and Batman and Spider-Man are household names, while characters such as Firestorm and Nova are relatively unknown to the average citizen. But just what rights does that give the public concerning privately owned intellectual properties?

The biggest problem I see is determining exactly what the public wants. Do Marvel and DC take a poll every time they want to take characters in a new direction? If so, I see those comics shipping later and later.

And how does the public know that it won't like something until it has seen it? I imagine that, if you had once asked a Batman fan if he'd like to see a story featuring a crotchety, ancient and violent Batman with a female Robin, the fan would have been horrified at the idea and would have insisted that it should never see print. Yet now, *The Dark Knight Returns* is considered a classic.

And if you constantly give the readers exactly what they want, then there will be no surprises, pleasant or otherwise. Sure, Kesel's "great storytelling in the mythic hero tradition, complete with the reappearance of old villains and even the legendary artist Gene Colan" seems fresh and original-but only because it's something we haven't seen in *Daredevil* in a while. "Mythic," "tradition," "legendary" — the very words conjure up images of something that we've seen before. It's impossible for something to be traditional and original at the same time.

If every issue of *Daredevil* had been in Kesel's light-hearted, heroic style, readers would, instead, be saying "Ho hum, yet another Daredevil story like all the rest. We need something new and exciting, possibly something grim and sinister like Frank Miller's stories." If you constantly give the public what it says it wants, people eventually grow bored and start to take their heroes for granted.

And why should I, a comics fan and reader, care what the public thinks? As I read the newspaper reactions and heard people discussing Superman's new costume on the radio, I kept asking myself one question: Where are these people every Wednesday when the new Superman comics come in? I'll tell you where they *aren't*. They aren't at a comics shop.

If all the people who expressed an opinion against Superman's new costume were actually buying the comic book, then it wouldn't have been necessary to get their attention by changing the costume. Why should DC care about the opinion of people whose only interest in their characters is as nostalgia and who don't put a single penny in DC's coffers? And please don't tell me that they just don't find today's comics interesting. Most of them have no clue i today's Superman comics are any good because they haven't read an Superman comics since they were children. These are people who claim they want their old-fashioned Superman bu will only financially support the new an improved Superman.

Ultimately, DC and Marvel are more than just "stewards and caretakers o the universes on which they hold the mortgage." They are businesses which need to make a profit. Or to quote Robert Rodi from *What They Did to Princess Paragon*, "If Princess Paragon isn't selling, she's not an American icon, she's an American failure!"

Is that the criterion? Do you determine what the public wants by what the public is willing to pay for? Sales o Superman's new costume were probably at least triple the usual sales figures. By that standard, we can assume that the public approves wholeheartedly of the way DC is handling its public trust. Many would argue that Marvel's Heroes Reborn was not handled with love, respect, and an understanding of history. If that's true, then sales would indicate that love, respect, and an understanding of history don't rate highly among the values of comics fandom.

Consider the case of Green Lantern. DC replaced Hal Jordan in an effort to gain public attention and increase sales on a generally ignored hero. However, DC hedged its bets by keeping Hal Jordan alive for a while, so he could be brought back in case Kyle Rayner turned out to be unpopular. Apparently, sales have indicated that the general public

(Continues on Page 14

Cow-Boy By Jay Hosler

EPISODE 179
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Oh, So? From Page 12

likes Kyle Rayner, even if those troublesome longtime fans don't care for him much. (I find Kyle every bit as boring as Hal.)

So Hal Jordan dies, since it's the only way to shut up readers who keep demanding the return of the one, true Green Lantern, but he dies heroically to appease his fans. Are the fans happy? No, because they would prefer that DC settle for a small audience of loyal fans rather than expand the public appeal of the characters they hold in trust. (And, folks, there was no body, so comics tradition dictates that Hal Jordan is not dead.)

If gaining new readers means alienating older readers, should DC then settle for a consistently shrinking audience rather than upset longtime fans? I've never cared for the Legion of Super-Heroes, since I was unfamiliar with 30 years of history and, thus, could never really connect with the characters. Since *Zero Hour* and the wiping out of Legion "history," I've found the series more accessible and, thus, more enjoyable. Should DC discount me and other new fans just because they don't want to upset those who've been reading since the Silver Age?

Quite the contrary: I think Marvel should do the same. If you haven't tried to explain the many alternate realities and possible futures of the X-verse to a new fan lately, let me assure you that it takes hours and is still practically incomprehensible. (It makes me long for the days of Earth-1 and Earth-2.) Marvel should take advantage of Heroes Reborn to wipe it all out and start all the comics, including the Spider-Man and X-titles, over from scratch so that new fans don't have to worry about catching up on 30 years of "history." Instead, it plans to integrate the Heroes Reborn characters into the Marvel universe, adding yet another layer of complication into the continuity.

Why is it doing this? To make the longtime fans happy. So that when it's all done, it can tell the fans, "See, we're not DC. We didn't wipe out the continuity. Those Lee and Kirby stories you loved so much still happened." Meanwhile, new readers are faced with yet another set of characters with incomprehensible histories.

Why do Marvel and DC rely on hot trends and short-term economic factors to boost sales on these characters they hold in trust? Because the public gives no thought to these characters on a daily basis and really only cares about them when publishers try to change them. Why? Because in the public mind, super-heroes are just for kids (and the words "super-heroes" and "comic books" are synonymous) and, if you change the characters, the public fears that the heroes will not be there for their children to enjoy. Illogically, however, it never occurs to the public that its members might actually buy some comics so their children could enjoy their heroes.

What happens to a public trust when the public no longer cares? DC and Marvel need to be free to make changes, often drastic ones, in order to keep these characters before the public eye. Sure, the changes Karl Kesel made on *Daredevil* were pleasant reading, but they didn't make headlines and they didn't remind the public about the hero that Marvel is holding in trust. Turning Daredevil into a psycho killer would accomplish that. I hope it won't take anything quite that drastic to remind the public that its heroes are still here to enjoy, but, if it does, I hope that DC and Marvel won't hesitate for fear of offending a handful of readers who are afraid of losing their childhood memories. Those fans who insist on holding on to the past are killing their heroes more surely than Doomsday killed Superman.

Peter A. Iorillo
1171 Pomona Rd.
Cleveland Hts., OH 44121

I never thought I'd be writing regarding back-to-back ***CBG*** issues, but your coverage of the *Star Wars Special Edition* trilogy has really piqued my interest. Peter David's trilogy of *SW* columns has also got me thinking critically about the faraway galaxy.

David raises a number of terrific points in his trio of *SW* columns, not the least of which is why Princess Leia didn't simply copy the Death Star I plans and/or broadcast them over the galactic internet. I don't think this loophole has been explained away in any of the multitude of *SW* sequel novels, comics, and/or anthologies. David's question makes perfect sense, and I can only guess that the reason Princess Leia didn't broadcast or copy the stolen data tapes was because she couldn't. Perhaps the technical read-outs were encrypted in a way that prevented broadcast and duplication. Perhaps she knew she couldn't put the plans on the galactic internet because of the Emperor's iron grip on the system. Of course, these rationalizations are after the fact and probably should have been addressed somewhere. And I'm sure that, one day soon, we'll read a story retroactively wedged into continuity concerning the theft of the original Death Star plans at Toprawa and why Princess Lela did (or didn't do, as the case may be) what she did.

I found David's "Skippy the Jedi Droid" story just as entertaining as any of the *Tales from the Cantina* or *Jabba's Palace*. Unfortunately, though, I have to advise the continuity stormtroopers about David's transgression. Skippy's story has already been accounted for by the late Brian Daley, who scripted all three *SW* radio shows. Daley had R2-D2 tamper with the red R5 unit moments before the Jawas sold it to Owen and Luke, causing it to blow its motivator.

Also, isn't the Force supposedly created by all living things, therefore exempting Skippy from possessing such powers? Don't get me wrong; I'm not advocating being a slave to continuity by any stretch of the imagination. I bring up these points only to enliven the discussion.

Though Andy Mangels hardly requires my support, he is absolutely correct that some of the old Marvel *SW* comics and characters have been recognized in the supposedly official Lucasfilm continuity. I'm at a loss to explain why all of the Marvel *SW* comics couldn't be a part of Mangels' guide, in that only the movies, the radio shows, and the novelizations have been deemed canonical by Lucasfilm. Since the comics are not part of the canon, then why not document everything? Certainly, if the Russ Manning *SW* newspaper strips and the 3-D Blackthorne comics can be "official," then just about anything is acceptable. It's my guess that more and more of the

(Continues on Page 16)

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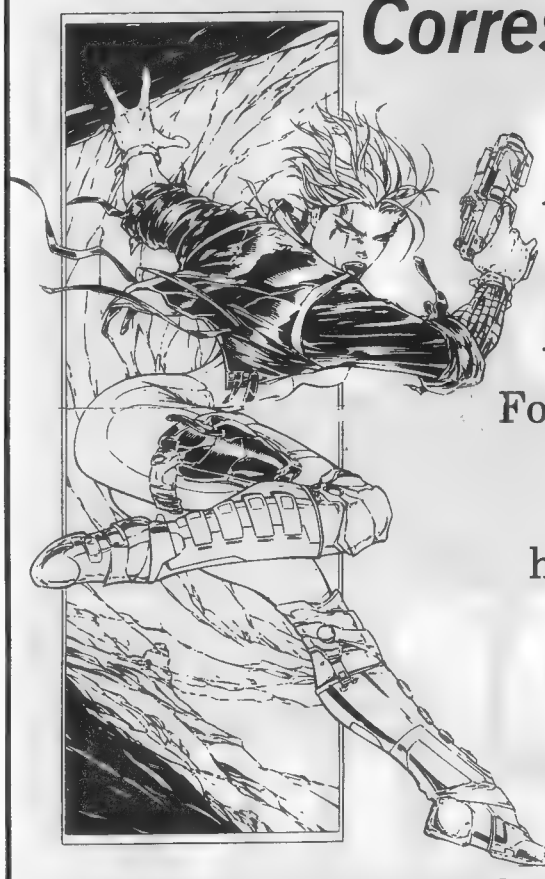

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Oh, So?

From Page 14

Marvel comics will seep into the unofficially official category, as Dark Horse reprints more and more of the Marvel material. Why would Dark Horse repackage the old-school Marvel comics? Money, money, money, that's why.

I want to thank you for the free classified ads you've been running for the longest time. Though ***CBG*** readers haven't been taking advantage of our *Darkside* magazine sampler offer, we still appreciate you helping to promote *Darkside*. If you're an open-minded *SW* fan who appreciates lively discussion like the above, you ought to try *Darkside*.

Cary Coatney
6358 Bellingham Ave.
North Hollywood, CA 91606

Almost a week ago, I devoted approximately an hour and a half devouring the new Paradox Press release *A History of Violence* by John Wagner and Vince Locke in its slick new format (sort of in the *Big Book of* style, but miniaturized). The story deals with a man with a checkered past that catches up with him explosively. The book is riddled with plenty of street skirmishes and gunplay, just like what you see in movies.

That was Thursday, Feb. 27, and what I had just read was complete fiction. But a funny thing happened to me on the way to the comic-book store the next morning. Allow me to set up the scenario for you:

It's North Hollywood, it's a lovely, lazy, casual, premature spring morning: the calm before the storm of people in the street hurrying to work, fully aware of the countdown to the weekend. Derelicts are standing in front of the doughnut shop looking for handouts, and I laugh at them, because I'm on my way to cash my paycheck at the bank and they're not.

The air feels good at 9:15 a.m. despite the dripping smog in the air, and the mood of the people passing me by is satisfactory. I cash my check at Great Western on the corner of Laurel Canyon and Victory Blvd. Just a block south of here is where Rookies & Allstars used to be on Laurel, next door to the Sizzler restaurant. Now it's a block west of where I'm standing, across from the UA movie theaters. (People still don't know what to make of us, since we've had no sign for the past four months that we've been in the new location. One of us dropped the sign off the old place, it smashed into three pieces, and we can't afford a new one yet.)

Anyway, I've got to be at work at the insurance office at 10 a.m., where the co-owner of this store and I pay the bills. Only thing is: It feels like eternity until I reach the place.

After crossing Laurel Canyon and walking west on Victory towards the store, Sears Department Store to my right, I couldn't help hearing the deafening sound of multiple police sirens. I thought nothing of it — probably an early morning drunk leading officers on a friendly drag-strip race. That is, until I heard a volley of what I thought at first were M-80s being fired.

Then it was the buzz of what must be some enormous horsefly whizzing by — but I never saw a horsefly hit the wall of Sears Department Store and leave an explosion of plaster in its wake. That convinced me to hug concrete and take up shelter behind someone's Mustang. I couldn't believe I had just been shot at.

Approximately one block north of where I had cashed my check, the Bank of America was busy getting robbed by two men in body armor and ski masks wielding AK-47s and shooting at anything that moved.

During the time I lived in Los Angeles, I've experienced earthquakes, floods, and riots, so I hope you don't blame me for not allowing myself to warm up to this new situation: being under siege.

In all the time I was hunched back behind the car for protection, I was scared to move, too scared to get up, in case a stray bullet might find its way into my back (with apologies to David Lapham). After a while, a SWAT van arrived, and a while after that, the sounds of screaming terror, shattered windows, multiple gunfire, and obscenities were stifled, with the exception of police radios and overhead helicopters.

A total of 17 people were injured during the melee, including nine police officers. If the officers had been equipped with sophisticated weaponry, as these two guys were, this would have ended more quickly, instead of with me cowering for cover behind a car while the LAPD raided a nearby gun store to compensate for what the assailents had.

The only deaths that occurred were the two gunmen themselves, both shot in the head by SWAT snipers. Who knew what was going through these guys' heads when they decided to go for broke and try to take casualties when their precious heist went awry? It's a shame they couldn't have been taken alive. I, for one, would have loved to hear what made them tick and learn what black market was selling them all their toys.

I just couldn't believe this was happening down the street from my store and televised across America. As for the store, the police wouldn't allow us or any other merchants to open until it was safe, and everyone who was a witness was questioned.

One of the injured officers, Sgt. Larry "Dean" Haynes, was quoted to be saying that he was one of the luckiest people out there and happy to see the day when *Private Parts* would open up. Paramount Pictures had heard about the officer's bravery and awarded him passes to the Howard Stern and Robin Quivers vehicle. That's a medal worth risking your neck for.

Speaking of Stern: With his movie just two days from being released (having no doubt that it will break box-office records across America) it's been rumored that he'll play The Scarecrow in the fifth Batman movie. He told his audience on that it was an ugly rumor and no way would he be involved with such a project.

He had a message for Joel Schumacher: Stop making the Batman films as though they were the television show. "The Scarecrow is supposed to be a deranged diabolical character, and if there is anything I *do* know, it's comic books and I'm not going to play a character that's going to make me a laughingstock after they get done with him." Stern also said he caught the new trailer for the new Batman film and described it as a "big filthy mess with too many people in super-hero costumes running around looking

(Continues on Page 20)

AN OPEN LETTER TO THE COMIC COMMMUNITY

Dear Friends,
The New York comic book convention circuit is suffering from dilution due to one promoter's violation of ethics and fair business practice.

All comic book organizers and promoters observe and practice respect for each other and the comic collecting community. Specifically, they respect competition and the scheduling of conventions.

If more than one show is scheduled on the same day, all efforts are diluted. Convention goers are forced to choose between the two shows, or pay double admission to attend both shows. Convention vendors are exposed to fewer people and less profit. The results? A no-win situation...and bad business policy.

The COMIC BOOK EXTRAVAGANZA & NEW YORK TOY FESTIVAL have been organized conventions in New York since 1994. As president, I go the extra mile in providing unique promotions, give-aways, and theme events in effort to bring quality, excitement, and "more for your money" to patrons and vendors alike.

Anyone who has attended any COMIC BOOK EXTRAVAGANZA or NEW YORK TOY FESTIVAL show comes back. Our formula for shows has taken conventions to the next level. I believe it's due to putting foremost the love of comics & collectibles: seeing happiness in a child winning a special comic book, or a collector find that last issue to complete a series.

In addition, I am sensitive to the comic community. The COMIC BOOK EXTRAVAGANZA & NEW YORK TOY FESTIVAL dates are never cancelled nor changed. Both events are scheduled *one year in advance* and advertised year 'round. I am respectfully committed to the public and vendors. And I am respectful to the competition.

A lack of respect and integrity for the comic book community by scheduling competitive shows too close a time frame to established convention dates will result in an unstable comic book market. Many NorthEastern vendors are upset, disappointed, and are repeatedly requesting this situation to end.

It is unfortunate that my personal efforts to reach a resolution have been unsuccessful. I'm hoping this letter will somehow appeal to the sensibility and sensitivity of all convention organizers.

In the same market area, the purpose of over-saturating a precarious market to lose consumer interest and to dilute efforts is a dangerous one. What's "fair and right" are virtues that escape this type of promoter.

Friends, wherever your convention travels take you, enjoy your visit and all that is offered. When your plans include New York City, I urge you to make the distinction and decision to attend the COMIC BOOK EXTRAVAGANZA & NEW YORK TOY FESTIVAL.

Sincerely,
Max Gottfried

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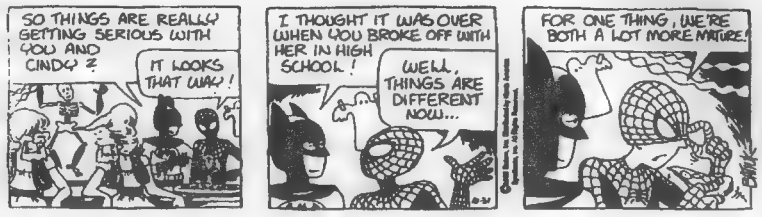
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Oh, So?

From Page 16

like morons."

Having seen the trailer last week during a showing of the *Empire Strikes Back,* I have to concur: too much confusion and too many characters smacked together like sardines in a two-hour movie — sounds like overkill. It's evident that, with each new release, they bring aboard one more hero or villain than needed. First we had Batman vs. The Joker — simple and direct. *Batman Returns*: Batman vs. Penguin, Catwoman vs. Penguin, swing your partner — three is beginning to look like a crowd.

Batman Forever had signs of a complete breakdown: Batman, Robin, Two-Face, Riddler, Chase Meridan — what is going on here? Who's the star of the movie?

Now *Batman and Robin* increases the roster with Batman, Robin, Batgirl, Mr. Freeze, Poison Ivy, and Bane; that's *six* characters. Why not just make a movie on The Legion of Super-Heroes while they're at it?

As for storyline, it appears to lift plots from the animated series (remember the Two-Face ending in *Batman Forever*?) for the Mr. Freeze origin superbly crafted by Paul Dini and Bruce Timm.

As for dialogue, I'll just leave you with this: When Mr. Freeze sends his flunkies out after the dynamic duo equipped with hockey sticks and shinguards, listen to Robin's first reaction — "Holy ice-skates, Batman! We're up against the hockey team from Hell!"

Snore.

Scott Roberts
Patty Cake
P.O. Box 546
Monsey, NY 10952

A few comments and questions concerning my search for the classic kid-comic-book characters. As the creator of a kid-comic book, I'm naturally interested in the history of this particular genre.

For my own purposes, I define "kid-comic book" as being *about* kids, as opposed to "kids' comic book," being specifically *for* kids. I'd like to cover three objects of my current search: *Peanuts, Little Lulu,* and *Little Audrey.*

Peanuts. What involvement did Charles Schulz have in the creation of the Dell Comics of his strip? (The same comics were later re-issued by Gold Key.) Did he supervise? Did he have veto power? Did he actually contribute? I've, so far, never seen him mention the Dell comic books in any interview or biography. Has he dismissed them entirely?

Who were the actual artists and writers? How many issues were there altogether, and were the individual stories which appeared in *Tip Top* comics reprints from the *Peanuts* series or separate?

About *Little Lulu* I know more, because it's much easier to find information — but there are some things I'd like to know more about. How much, if at all, did Marjorie Henderson Buell use the character herself, after the Dell comic books were launched? Did she draw the Kleenex ads, and how long did they run? What hand did she have in developing Lulu's world for the John Stanley stories?

Her Lulu, as shown in the *Saturday Evening Post* cartoons, was not nearly so fleshed out. Neither her parents nor her home seemed so clearly defined. Tubby appeared to be more of a prototype than a specific personality. A lot of her boy characters were dressed in the same sailor suit, and they weren't all round like Tubby — though his image did appear regularly.

In the comics, Tubby's last name changes after the first few issues; it was originally Trimble. Was the change deliberate or just one of those continuity oversights?

In the story "Friends and Enemies," in issue #26, why do Annie and Iggy live in separate houses? This is starting to sound fanboyish, isn't it?

Less information seems to be easily available about *Little Audrey.* Granted, the Harvey comics are not held in the same esteem as the Dell line, but this was another favorite of mine as a kid. As a little boy, I guess I thought Audrey was cuter than Lulu (blush). This much I know — or think I know: *Little Audrey* was launched by Paramount Pictures as a replacement for *Little Lulu,* whose cartoon series stopped when one side or the other — Buell or Paramount — terminated the license for her use. Audrey also appeared concurrently in a comic book from St. John's Publishing, which I'm told made its debut slightly ahead of the animated cartoons.

About St. John's: I understand that its chief claim to fame was the licensing of Terrytoons characters — Mighty Mouse and that lot. Also that its eventual demise was precipitated by its investing too much faith (and, therefore, money) in the future of 3-D comics. By this time, *Little Audrey* had left them and had been replaced — apparently — by *Little Eva.*

Audrey then moved, along with *Casper* and *Baby Huey,* to Harvey, which would eventually build its empire on its "kids' comics" line. (Just as well, from what I've heard of its forays into the horror genre.)

At her new home, Audrey received the complete Harvey makeover (*i.e.*, all Harvey characters are basically Casper with accoutrements) and received a supporting cast, modeled on the Lulu example: Melvin to Lulu's Tubby, Lucretia to Annie, and so on. There was even a boy's clubhouse. Unlike *Little Lulu,* the *Audrey* comics continued through the '60s and ' 70s with new material, though based on the declining quality of both plotting and art in these later years, they could have stopped much earlier.

There were some really handsome, nicely written stories in the '50s and early '60s. "School Daze," in *Playful Little Audrey* #3, is just about as well-drawn as I've ever seen in a Harvey comic — that nice rubbery style that I like.

So — the questions: Who were the artists and writers on the *Audrey* comics? Who, if any one person did, created the character of Little Audrey: her look, her manner? Are any of the Paramount cartoons currently on video? Where is the character of Audrey today? Who owns the rights? I don't recall her being revived during Jeffrey Montgomery's relaunch of Harvey titles, but an ad in one of the comics shows that she was still part of the animation package on TV (as of 1992).

If anyone can fill in any of the blanks for me, I'll sure appreciate it!

[In my two-part article "Little Ms. Moppet" in ***Comics Collector****, I passed on the information I gleaned from reading the original material and from Stanley and Buell. You'll also find more, if you consult material in the magnificent volumes from Another Rainbow.*

In "Keeping Posted" in the July 3, 1943 issue of ***The Saturday Evening Post****, Buell said "Lulu isn't mean except to stuffed shirts and Joe, her fat boy friend, and she's only mean to Joe when he has been naughty or disloyal to her." She wrote me, "Tubby was renamed by me at the time — as I recollect — of the start of the Paramount animated cartoon series featuring Little Lulu and her pals. Alvin, Gloria, Iggy, Willie, Dad, and Mother were seen in* ***Post*** *cartoons, gradually changing their appearances as years went by and adaptation to other uses took place. A noticeable change came when I began to draw the Kleenex ads — the idea being to make Lulu a bit more of a real life little girl as well as a comical character."*

John Stanley visited Buell just after the Lulu comic book began but worked on Lulu pretty much on his own after that. Buell, however, did have approval rights on the material and did monitor the comic book.

When I talked with Stanley briefly about his work, he expressed initial hostility at the idea of discussing his comic-book work — exactly because of the sort of questions you ask about Tubby's last name and housing arrangements for Annie and Iggy. Apparently, a lot of fans had asked this sort of question — and he had no memories of or interest in this sort of detail.]

THE SPIRIT **THE INNER VOICE #7** **WILL EISNER**

ER... ANDRÉ... AHEM... ANDRE WAS LEFT BEHIND.....
...AND WITH HIS CUSTOMARY LACK OF GRACIOUSNESS, HE SWORE UPON ME A TERRIBLE CURSE!
I WILL GET YOU FOR THIS, MAURICE! YOU WILL NEVER GET THE TREASURE WITHOUT ME!
I DON'T BLAME HIM...IT WAS ROTTEN OF YOU!
© 1991 WILL EISNER

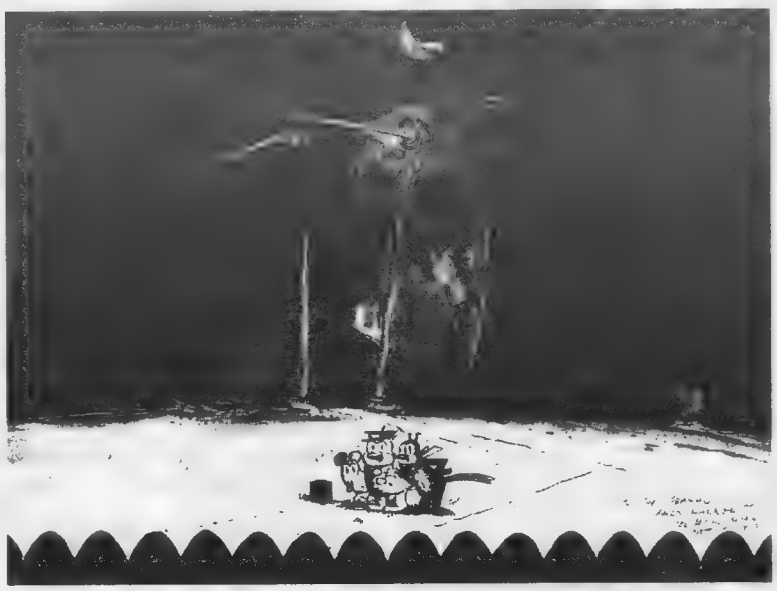
The Spirit **is available from good comics shops everywhere. If your comics shop doesn't carry it, send for a free 64-page catalog listing all of** ***The Spirit*** **comics, Will Eisner graphic novels, and tons of other items from Kitchen Sink Press, 320 Riverside Drive, Northampton, MA 01060 or by calling (800) 365-7465.**

COMIC COLLECTIBLES AT CHRISTIE'S

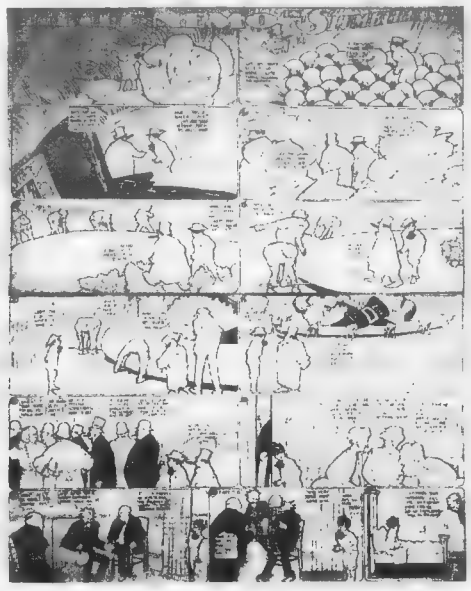
Christie's is pleased to announce our 1997 Fall Comic Collectibles Auction, to be held October 31, 1997.
We are currently accepting consignments for this sale through June 15.

Spiderman #8 Splash and Story
Estimate: $50,000-70,000

Mickey Mouse Runs His Own Newspaper by Floyd Gottfredson
Estimate: $20,000-30,000



Krazy Kat specialty piece. Estimate: $15,000-20,000



Little Nemo in Slumberland. Estimate: $15,000-20,000

For further information, please contact the Collectibles Department at 212 606 0543.

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"You never know what's behind any door."
— FBI Agent John Ripley in ***Casefile: FBI*** *by Mildred and Gordon Gordon, 1953*

I was going to write this column on the flight back from San Diego. I figured, "Hey, Mark Evanier does it all the time. How hard can it be?" Then my pencil broke.

"You can't assume any of us have seen your doubtless magnificent efforts unless you have sent them to us."
— Tony Isabella

It's just as well. Mark Evanier leads an exciting life. If *he* had been on my flight, he would have been sitting next to some famous person and been told all sorts of mesmerizing stories about even *more* famous persons. If *I'm* flying alone, I sit next to one of either two kinds of people, each a punishment for my past transgressions.

There is the endlessly fascinating person who, on finding out I'm a writer — they ask, I tell, big mistake — proceeds to tell me his or her endlessly fascinating entire life story and graciously offers to let me make a endlessly fascinating book out of it and keep 50% of the profits for myself. I'm not making this up. These people are out there. Waiting. Next trip, I plan to claim I'm a postal worker. I've been working on a particularly disgruntled look and I've just about got it down.

Then, we have the people who have never before flown on a plane. Naturally, they assume I know everything there is to know about the aircraft: how the plane is built, how the plane is flown, how the meals are prepared, and what that strange sound is. That strange sound, by the way, is my soul wailing for mercy, as I try to open my wrists with the tab from my Coke can.

My next thought (which, coincidentally, came after the flight attendant inquired if I wanted the brown food or the orange-yellow food for lunch) was to blatantly steal a Peter David riff and make hand puppets out of air-sickness bags. This might have worked, if I had had even the slightest artistic ability. I don't. They all came out looking like Newt Gingrich. Passing them off as a column would take more moxie than even I possess; using them for their intended purpose would be a redundancy.

This is where you ask why I was on that flight from San Diego. That's a darn good question — one I ask myself repeatedly, as the late spring snow and winds of Ohio swirl around me.

I was returning from my weekend as an Eisner Awards judge, a process which, if there were any fairness in the world, would have taken two weeks minimum. I didn't even get to start working on my tan while I was in San Diego.

Along with fellow judges Paul Grant, Janet Hetherington, Joe Field, and Jesse McCann, my job was to determine what would be on the Eisner Awards nominations ballot. I can't really talk about how we came to our decisions, because that would be a violation of confidentiality and, besides, the other judges would beat me up if I did. (They also said they would beat me up if I didn't mention their names in my column, but I'm covered there.)

I will say that I'm very happy with the final nominations. I think they recognize a wide variety of genres, styles, and talents. I plan to cling to this pride in a job well done when the inevitable moaning over who and what didn't make the ballot begins.

The Eisner experience led to some personal discoveries for me. I found I really enjoy kicking back in a quiet and tidy hotel room and reading comics. There were no distractions or interruptions. Any creature comforts I might need were a quick room-service call away. It was a comics fan's nirvana.

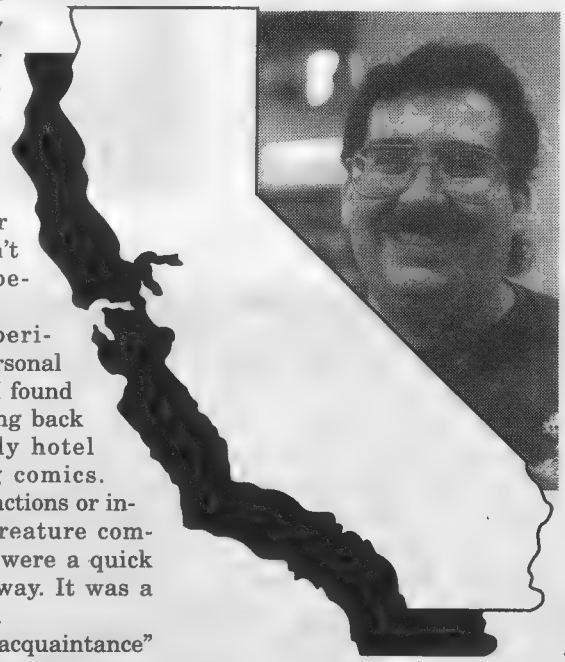
I also made the "acquaintance" of some incredible creators whose work I had either overlooked or never seen before. Debbie Drechsler's powerful graphic album *Daddy's Girl* moved me deeply. Carol Lay's *Joy Ride* is an outstanding example of character-driven science fiction. Bob Fingerman's *Minimum Wage,* which I had wrongly assumed was just another in that long and tiresome parade of "I'm an artist/slacker/sociopath and my life bites" comics, was funny and optimistic. Since Eisner Awards administrator Jackie Estrada searched my luggage before I left for the airport, more detailed reviews of these wonderful books will have to wait until I can get my own copies.

• • •

Excuse me while I pause to explain the obvious. I can't read and review what I haven't seen. Maggie Thompson can't read and review what she hasn't seen. Michael Dean and Brent Frankenhoff and Joyce Greenholdt and John Jackson Miller can't read and review what they haven't seen. Are we beginning to sense a pattern here?

(OK, Mark Evanier probably *could* read and review what he hasn't seen, but he has powers and abilities far beyond those of mortal columnists. He would probably also write the review while on a plane to a Broadway opening and while sitting between Sandra Bullock and Demi Moore. I hate him.)

You have to meet us halfway. You can't assume any of us have seen your doubtless magnificent efforts unless you have sent them to us. It's no guarantee of a review, much less a *favorable* review, but it gives you an infinitely better chance of scoring said review than sitting around and



grumbling that the mean old ***CBG*** is ignoring you. This has been a public service announcement.

• • •

A couple of sidebars to my Eisner experience:

The day after the judging, I took a cab to La Jolla to have lunch with Jeff Mariotte, Vice President of Marketing for Wildstorm Productions. He gave me a brief tour of the Wildstorm digs, and I was immediately struck by how different and how much the same they were from the Marvel Comics offices where I had begun my own career way back in 1972.

The Wildstorm offices were bigger and brighter. They had more and larger windows. They had a computer coloring room that was at least the size of the 1972 Marvel's entire production department.

I was impressed and would have been even more so, if the Wildstorm offices hadn't been undergoing renovation at the time of my visit. Some of their other high-tech equipment was still on another floor of the building. It was so big and heavy that it would have to be lowered into these offices by crane.

But the Wildstorm offices also had that feeling of creative chaos I so loved in the Marvel offices of 1972.

There were piles of comics everywhere. There were action figures and other toys within easy reach of virtually every desk I saw. Like the Marvel of years gone by, the Wildstorm offices struck me as the kind of operation The Little Rascals might have if they grew up and went into comic-book publishing. Which, now that I think about it, is exactly how a comic-book company *should* look.

The cab ride back to San Diego was fun, too. My driver was a delightful woman who, on hearing what I do for a living — she asked, I told — engaged me in a spirited conversation about anime, manga, and comic strips. Two of her favorite comic strips turned out to be *Crankshaft* and *Funky Winkerbean,* both of which are produced by my friend and Medina neighbor Tom Batiuk. Naturally, I told her that everything she liked best about the strips was the result of my careful nurturing of Batiuk's talent. It must be something in the Southern California air. I was starting to go Hollywood. It was time to get back to the real world.

This, being the end of this week's column, should be where the relationship of the quote at the beginning of this week's column to what lies between the two becomes clear and, so, further illuminates the wisdom contained therein. I wish.

The truth is this: I spotted the quote while flipping through *The Mystery Lovers' Book of Quotations* by Jane Horning (Mysterious Press, $12.95) and liked it.

Maybe I'll get it right next week.

Tony Isabella, "America's most-beloved comic-book writer and columnist," will be at the always spiffy-keen Mid-Ohio Mini-Con at the Columbus Marriott North on Sunday, May 4, from 10 a.m. to 4 p.m. Admission is free.

Come on by and say, "Howdy." If you'd like to send Tony your comments on this column or review items for same, the address is: Tony's Tips, P.O. Box 1502, Medina, OH 44258.

Super-Hero Summer

DC and Best Western hotels have announced a summer promotion themed "Have a Super-Hero Summer at Best Western." From mid-May to August, guests checking into any Best Western in North America or the Caribbean will receive one of four exclusive comic books from DC, featuring classic encounters between Superman and Batman that have never before been reprinted — and activity pages for younger readers.

Guests will also receive a "goodie pack" including a *Batman: The Animated Series* Fuji disposable camera and a Superman-Batman pack, compliments of Best Western.

— Matt Brady

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INTERNATIONAL GALLERIES

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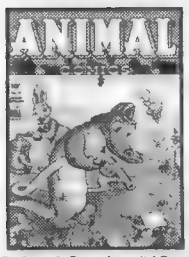


Animal Comics #10
NM $308

Animal Comics #11
NM $192

Barbie & Ken #3
NM $278

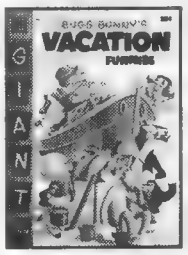
Barbie & Ken #5
NM $315

Beany & Cecil #5
NM $150

Bewitched #1
NM $150

Brenda Starr #1
NM $225

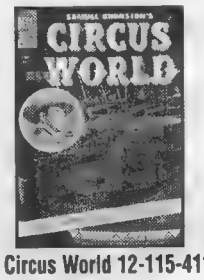
Bugs Bunnyís Halloween Fun
Trick'N'Treat #4 VF $105



Bugs Bunny's Vacation
Funnies #7 VFNM $149

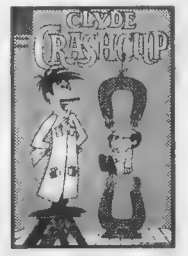
Bugs Bunny's Vacation
Funnies #5 NM $225

Christmas Treasury #1
VFNM $126



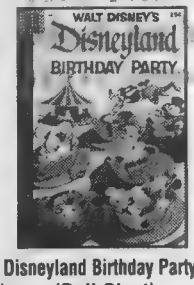
Circus World 12-115-411
NM $128

Cisco Kid #37
NM $120

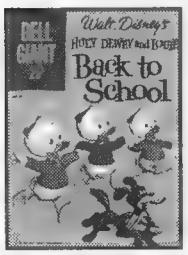


Clyde Crashcup #1
VF $101

Donald & Mickey
in Disneyland #1(Dell Giant)
VF $138



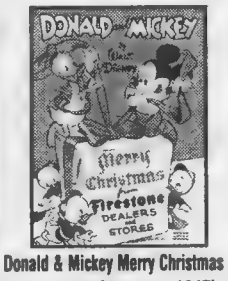
Disneyland Birthday Party #1
(Dell Giant)
FN $95



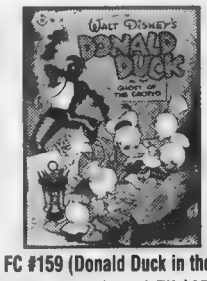
Dell Giant #35
(Huey, Dewey & Louie
Back to School)
NM $225

Dell Giant #50(Little Lulu &
Witch Hazel TrickNiTreat)
NM $240

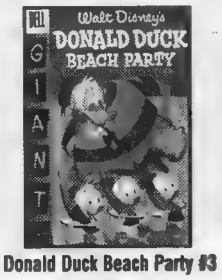
Dell Giant #55
Walt Disney' s Showboat)
NM $132



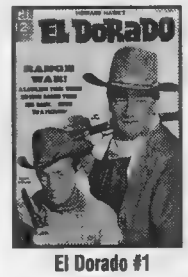
Donald & Mickey Merry Christmas
(Firestone Giveaway 1947)
FN $200



FC #159 (Donald Duck in the
Ghost of the Grotto) FN $250



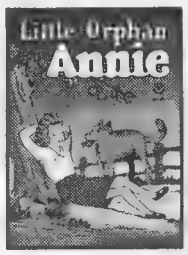
Donald Duck Beach Party #3
(Dell Giant)
NM $233



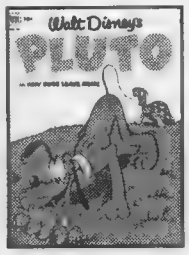
El Dorado #1
VF $102

Escapade in Florence #1
NM $90

FC #89 Tillie the Toiler
VF $117



FC #107 Little Orphan Annie
VF $204



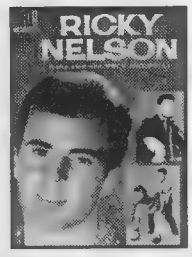
FC #429 Pluto #1
VFNM $113

FC #491 Silvertip #1
NM $135

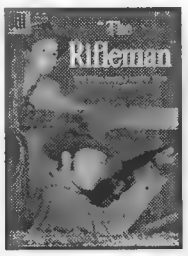
FC #494 The Little King #1
VFNM $113

FC #508 Bozo
NM $135

FC #721 Captain Kangaroo
VFNM $159



FC #956 Ricky Nelson #1
NM $263



FC #1009 The Rifleman #1
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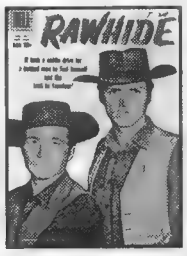
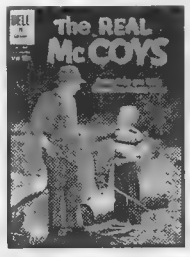
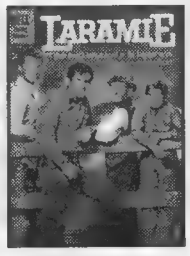


FC #1028 Rawhide #1
VF $216

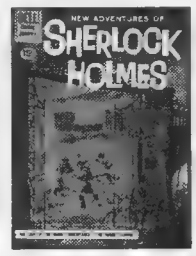


FC #1071 The Real McCoys #1
NM $135

FC #1124 Whirlybirds #1
NM $120

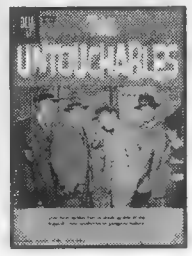


FC #1125 Laramie
NM $135



FC #1169 Sherlock Holmes
VF $150

FC #1216 Whirlybirds
NM $105



FC #1237 The Untouchables
VFNM $249

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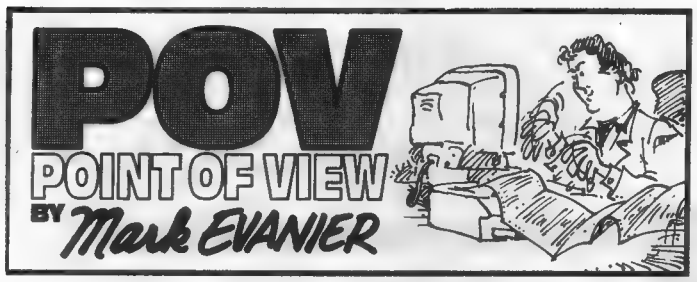

Here we go with more messages that I've written on computer bulletin boards over the last few years. These columns afford you the chance to experience trivia on a wide array of topics. And they afford me the chance to put together a whole column in about six minutes. I figure, this way, at least one of us is happy.

Clipping Service clip:

Geppi buys early Archies for $100,000

Diamond Comic Distributors owner Steve Geppi recently purchased *Pep* #22 and *Archie* #1 for a total of $100,000, according to a report in the April 17 *Baltimore Sun*.

Published in 1941, *Pep* #22 features Archie Andrews' first appearance. *Archie* #1 was cover-dated Winter 1942-43. The *Sun* reported that this was the first time a non-super-hero title had been sold for a six-figure sum (although the sale actually involved two issues).

Both comic books come from the Mile High Collection originally assembled between 1935 and 1965 by graphic artist Edgar Church. Although price guides list the two issues at less than $10,000 apiece, the carefully preserved condition of the Mile High issues greatly enhances their value among collectors.

Geppi told *Sun* reporter Jean Marbella he had a special affection for the high-school milieu of the Archie stories, even though he himself had had to drop out of the ninth grade to support his mother. While others may dream of being high-flying super-heroes, Geppi said he had always wanted to be a teen-ager sitting in Pop Tate's malt shop. "I never got to finish high school in Baltimore, but I got to finish at Riverdale," he was quoted as saying.

Geppi also revealed to Marbella that he preferred Betty to Veronica.

➢ For a year or so in the mid-'70s, someone at Marvel came up with a brilliant scheme to save money. As so often happens with brilliant schemes to save money, a lot of people were enormously inconvenienced, the quality of the work suffered, and no money was actually saved. (I once worked for a TV producer who said there's nothing as expensive as people trying to save you money.)

The original art to a comic-book page is usually, as you probably know, 10˝ x 15˝. This is then reduced in size for printing.

The "brilliant scheme" was to do the following once in each issue: The artist would turn one page sideways and draw the equivalent of two printed pages on that piece of paper. At that time, I believe a Marvel comic book had 18 pages of story. This method enabled Marvel to publish 18 pages but to pay the artist for 17.

I'm not sure whether I'm making this clear, so let me explain it another way: In each Marvel comic book, there would be two pages that the artist would draw almost printed-size and Marvel would pay the artist for one page of artwork.

This was inconvenient because the art on those two pages was not being reduced as much as the art on the other pages. In order to keep the lettering the same size on all pages, the letterer had to inscribe the copy on another piece of paper, and then someone had to photostat it to size, cut out the balloons and captions, and paste them on the artwork.

It also hurt the quality of the comic book, since two pages had to be drawn close to printed size, meaning that the artists couldn't put as much on those pages as usual. (You could spot those pages easily, since their ink lines were extra-coarse and thick, due to the lesser reduction.)

And it didn't save much. The production costs of handling those two pages wiped out most of the savings. Marvel wasn't paying the artists much for art at the time; the cost of one page of art was barely worth saving.

It was also a bit questionable morally. The theory had always been that artists were being paid by the *printed* page. Artists sometimes do special overlays on their pages, drawing part of the art on one piece of paper, part on another, with the two images combined in the printing process. But, since they're printed as one page, the artist is paid for one page. Here, Marvel was taking the position that, since the artist was drawing two pages on one piece of paper, that counted as one page.

I have no idea whose idea this was and I don't want to know. All I know is that it sure cheapened the product for a few months there. Someone finally figured out that turning one page of art sideways and passing it off as two wasn't worth the effort or savings.

But I was amused by the little sign that someone stuck up in the Marvel Men's Room at the time. It announced to everyone that, in a cost-saving move decreed by management, you were to take one sheet of toilet paper, turn it sideways, and pretend it was two sheets.

➢ Here's another one of those "incredible coincidence" stories you won't believe. But I have witnesses to this one and am quite prepared to take a polygraph that it happened just the way I say it happened.

For most of a decade, I wrote and voice-directed a cartoon show called *Garfield and Friends*. This was great fun because the Powers That Be (*aka* Jim Davis, creator of the lasagna-loving feline) allowed me to write pretty much what I wanted, and to cast whoever I felt was suitable to do the guest voices.

One week, I wrote an episode titled "Lifestyles of the Fat and Furry," which burlesqued the then- (and I think still-) popular TV series *Lifestyles of the Rich and Famous* with host Robin Leach. The program chronicled the indulgent creature comforts of folks with vast amounts of fame and/or cash, usually both. Teetering tenuously on the ledge of self-parody, the show drew much of its charm from the hyperkinetic narration of Leach.

Having written my parody of their parody, I set about to secure Robin Leach himself to do the voice of Robin Leach. I figured he could handle the role. About a week before we would be recording the voice track, I phoned his office in Los Angeles. They told me to call his office in New York.

I called his office in New York. They told me to call his office in Connecticut.

I called his office in Connecticut. They told me to call his office in London.

I called his office in London. They told me that Robin was on a six-week expedition down the Brahmaputra River or somewhere equally remote. Wherever it was, he wouldn't be back until long after our tape date. So I shrugged and, instead, booked Frank Welker.

Frank Welker is the most gifted, amazing voice magician who has ever stood before a microphone in Hollywood. Frank can sound like anyone or anything. He is heard constantly in animated cartoons but also logs many hours doing voice matches and dubbing live-action motion pictures. You hear him often in movies without knowing you're hearing him.

I knew he did a mean Robin Leach, so I arranged with his agent for Frank to come in and play the part. I gave him a call time of 2 p.m.

At 9 a.m. that day, I walked into Buzzy's Recording Studio on Melrose Avenue for a full day of *Garfield* recording. I asked Marie at the desk, as I always do, if we were in Studio A or Studio B. She said — and I swear I'm not making this up — "You're in Studio A. Robin Leach is in B."

Robin Leach?

That was what the lady said. I walked directly into Studio B, and there — standing at a microphone, wearing a shirt imprinted with images of $100 bills — was Robin Leach. In person.

I explained to him what we were doing over in A and how I'd attempted to contact him and how I'd given up and had hired an impressionist, and he couldn't have been nicer. "Well, if the offer's still open, I'd be delighted to play me," he said. About an hour later, after he'd finished the spots he was recording, he came over to our studio and played Robin Leach as though he'd been doing it all his life.

In fact, he played himself with enormous good humor and that same sense of show biz and self-mockery that had made his show a hit. He exaggerated the vocal quirkiness of the Leach style more than I'd probably have allowed a mimic to do.

Robin was long gone by 2 p.m., when Frank Welker showed up. "Well, I'm here to do that Robin Leach bit," Frank announced. "I was warming up in the car on the way over."

"Uh, Frank," I said sheepishly. "I'm sorry, but there's been a change of plans. I have a different role for you to play — not Robin Leach."

Frank was puzzled. "What happened to the Robin Leach role?"

"Well, I don't know how to tell you this, but, uh, we found someone who does a better Robin Leach than you do."

Frank is a wonderful, cooperative person but he seemed a bit affronted — as though his honor had been besmirched. "I do the best Robin Leach in town," he said.

"I'm sorry — I thought this other guy was a little better. Here — you can hear for yourself." And I told Andy, the engineer, to run a few seconds of the voice track we'd recorded earlier that morn.

As the mellifluous tones of Robin Leach boomed through the speakers, I saw shock upon the face of the best impressionist in the business. There, framed by stark horror on either side, was the realization that someone had bested him in the category of Robin Leach impressions.

(I finally told him the truth. I didn't have the heart to do otherwise.)

➢ One time, I was at a comic convention and I was chatting with artist Ernie Chan at his table. As we talked, I riffled through a pile of original art he had for sale and I came upon one of the dumbest comic-book covers I've ever seen. It was for *Superman Family* and it showed Lois Lane standing in front of a priest, being married to a hunch-backed version of Superman. I would love to have heard the meeting in which someone thought this was a good idea for a cover. Or to have seen Ernie's face when they first told him what they wanted him to draw.

Naturally, I had to own it. I told Ernie I'd found a piece I wished to purchase, and his face lit up — until he saw which one it was. "You really want that one?" He offered me other, wonderful covers at discount prices. No, I insisted, I wanted the one with Lois marrying the Super-Hunchback. I thrust money into Ernie's mitts, made him sign the art, and marched off with my treasure.

Ten minutes later, on the other side of the dealer's room, Ernie ran up to me and thrust a lovely *Conan* drawing into my hands. He said, "I couldn't bear for that to be the only piece of my art in your collection."

My address is 363 S. Fairfax Ave., #303, Los Angeles, CA 90036. Use it for any kinds of questions, comments, and gifts. Especially gifts. We need more gifts.

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ROBERT WASHINGTON III
WITH NEIL VOKES
& MICHAEL OEMING

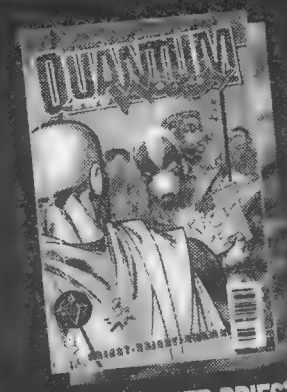
BLOODSHOT #3

LEN KAMINSKI
SAL VELLUTO
JEFF ALBRECHT

WATERWORLD #2 OF 4

CHRIS GOLDEN &
TOM SNIEGOSKI
WITH KEVIN KOBASIC
& BARBARA KAALBERG

QUANTUM & WOODY #4



CHRISTOPHER PRIEST
M. D. BRIGHT
GREG ADAMS

SHADOWMAN #7

JAMIE DELANO
CHARLES ADLARD

FOR MATURE READERS

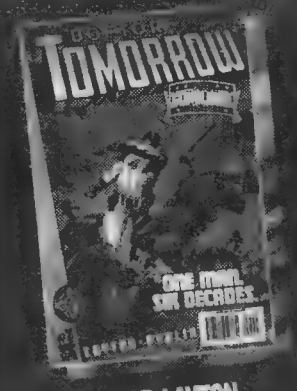
X-O MANOWAR #8

BRIAN AUGUSTYN
SCOT EATON
PAM EKLUND

TRINITY ANGELS #3

KEVIN MAGUIRE
DAN PANOSIAN

DR. TOMORROW #1 OF 12



BOB LAYTON
DON PERLIN

TROUBLEMAKERS #6

FABIAN NICIEZA
KENNY MARTINEZ
JOHN BEATTY

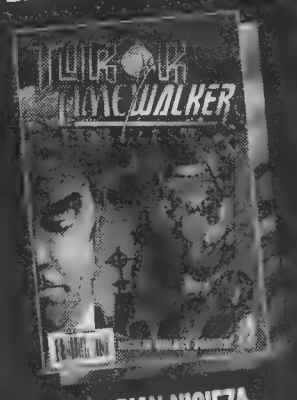
MAGNUS #5

TOM PEYER
MIKE McKONE
MARK McKENNA

ETERNAL WARRIORS:
DIGITAL ALCHEMY

ART HOLCOMB
DALE EAGLESHAM
JOHN FLOYD

TUROK/TIMEWALKER:
SEVENTH SABBATH #2 OF 2



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COMIC STRIP

Comics creators switch strips for April 1

By Brent Frankenhoff

The comics-strip page in many newspapers took a bizarre twist April 1, when 46 syndicated cartoonists swapped strips with each other. "The Great Comics Switcheroonie of 1997" found the cartoonists either aping the style of the strip they were "pinch-hitting" for or offering their own version of the strip. In a few cases, characters from the swapped strips met each other. In one case, *Sally Forth* writer Greg Howard and artist Craig MacIntosh swapped jobs for the day, with MacIntosh writing and Howard drawing the strip, which is syndicated by King Features.

WHERE IS JUGHAID AND DENNIS, LOWEEZY?
THEY SAID SOMETHING ABOUT A PAINTING CLASS!!
PIN IT ON HIS BEHIND, JUGHAID! BUT BE ARTISTIC!!
KICK ME
APRIL FOOL
CAN I DRINK OUT OF THE TOILET?
NO, USE YOUR WATER BOWL. IT'S ON THE FLOOR.
I SWEAR I'M TAKING YOU TO THE VET.
I FEEL LIKE CHASING THE CAT.
MAYBE I'LL JUST EAT SOME GARBAGE.
THERE'S SOMEONE AT THE DOOR.
DING DONG!
EXCUSE ME, I THINK YOU HAVE OUR BUBBLES.
ELDO YOU HAVE MY CAR KEYS?
MIRROR, MIRROR, ON THE WALL...
Whaddya want?
WHO ARE YOU?!!
Squeeky the Talking Chihuahua
WHY ARE YOU IN MY MIRROR?
Why are you turning into a cockroach?
WHO'S DRAWING THIS STRIP TODAY? FRANZ KAFKA?
You check the signature. I'll get the bug spray.
PIRARO ("Bizarro")
FOX WARS
RETURN OF THE JASON
I-3150N SKYWALKER- LAST OF THE JEDI KNIGHTS--- DEFEAT THE MYSTERIOUS DARTH VADER-
SWING
POP
NOW---TAKE OFF YOUR HELMET---ARE YOU WHO I THINK YOU ARE, EVIL ONE?
Greg & Craig Explain "NANCY"
!

Newspaper readers were in for a surprise when they turned to the comics page April 1. Many syndicated creators had taken over each others' strips for the day, which gave many popular strips a bizarre new look.

Several cartoonists let readers in on the gag by wishing them a "Happy April Fools' Day," or by having the characters make references to the substitute creators' home strip. Syndicates participating in the crossover were: Creators Syndicate (CS), King Features Syndicate (KFS), Tribune Media Services (TMS), United Media (UM), Universal Press Syndicate (UPS), and Washington Post Writers Group (WPWG).

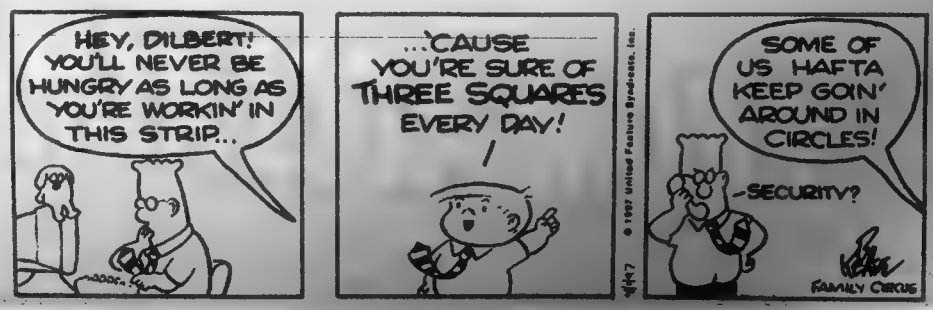
The strips participating in the crossover were:

- *9 Chickweed Lane* by Brooke McEldowney (TMS) was drawn by *Hägar the Horrible* artist Chris Browne.
- *Baby Blues* by Rick Kirkman and Jerry Scott (KFS) was drawn by Stephen Bentley of *Herb and Jamaal*.
- *Ballard Street* by Jerry Van Amerongen (CS) was drawn by *Momma*'s Mell Lazarus.
- *Beattie Blvd.* by Bruce Beattie (UM) was taken over by Ted Martin of *Pavlov*.
- *Beetle Bailey* by Mort Walker (KFS) was drawn by *Shoe*'s Jeff MacNelly.
- *Betty* by Gary Delainey and Gerry Rasmussen (UM) was handled by Dave Whamond of *Reality Check*.
- *Big Nate* by Lincoln Peirce (UM) was drawn by *The Buckets*' Scott Stantis.
- *Bizarro* by Dan Piraro (UPS) was taken on by Bill Griffith of *Zippy the Pinhead*.
- *Blondie* by Dean Young (KFS) was visited by *Garfield*'s Jim Davis.
- *The Born Loser* by Chip and Art Sansom (UM) was drawn by *Pickles* artist Brian Crane.
- *Broom-Hilda* by Russell Myers (TMS) was drawn by Bud Grace of *Ernie*.
- *The Buckets* by Scott Stantis (UMS) was taken by Jan Eliot, artist of *Stone Soup*.
- *Dennis the Menace* by Hank Ketcham (NAS/KFS) was drawn by Fred Lasswell of *Snuffy Smith*.
- *Dilbert* by Scott Adams (UMS) switched with Bil Keane's *The Family Circus*.
- *The Duplex* by Glenn McCoy (UPS) acquired a new tenant in the form of *Betty*'s Gerry Rasmussen.
- *Ernie* by Bud Grace (KFS) was taken on by J.C. Duffy of *The Fusco Brothers*.
- *The Family Circus* by Bil Keane (KFS) met Scott Adams' *Dilbert*.
- *For Better or for Worse* by Lynn Johnston (UPS) acquired the word balloons and art from Mike Peters' *Mother Goose & Grimm*.
- *Fox Trot* by Bill Amend (UPS) received a visit from *Nancy* and her artist Guy Gilchrist.
- *The Fusco Brothers* by J.C. Duffy (UPS) were taken over by Jerry Van Amerongen of *Ballard Street*.
- *Garfield* by Jim Davis (UMS) was visited by Dean Young's *Blondie*.
- *Hägar the Horrible* by Chris Browne (KFS) was drawn by *Non Sequitur* artist Wiley.
- *Herb and Jamaal* by Stephen Bentley (TMS) was drawn by *Broom-Hilda*'s Russell Myers.
- *Hi and Lois* by Brian and Greg Walker (CS), King Features Syndicate (KFS), Tribune Media Services (TMS), United Media (UM), Universal Press Syndicate (UPS), and Washington Post Writers Group (WPWG).

and Chance Browne (KFS) hired Greg Evans' *Luann* to babysit.

- *I Need Help* by Vic Lee (KFS) was drawn by *Big Nate*'s Lincoln Peirce.
- *Jump Start* by Robb Armstrong (UMS) acquired the services of *Hi & Lois* artist Chance Browne.
- *Luann* by Greg Evans (UMS) took a twist when Dan Piraro of *Bizarro* worked on it.
- *Momma* by Mell Lazarus (CS) was taken over by Bill Hinds of *Tank McNamara*.
- *Mother Goose & Grimm* by Mike Peters (TMS) was visited by Edgar, the dog from Lynn Johnston's *For Better or for Worse*.
- *Nancy* by Guy Gilchrist (UMS) was drawn by *Rose Is Rose* artist Pat Brady.
- *Non Sequitur* by Wiley (WPWG) was drawn by Robb Armstrong of *Jump Start*.
- *The Norm* by Michael Jantze (KFS) was drawn by *On the Fastrack*'s Bill Holbrook.
- *On the Fastrack* by Bill Holbrook (KFS) was taken over by *Sherman's Lagoon* artist Jim Toomey.
- *One Big Happy* by Rick Detorie (CS) was drawn by Dave Coverly of *Speed Bump*.
- *Pavlov* by Ted Martin (UPS) got the help of *I Need Help* artist Vic Lee.
- *Pickles* by Brian Crane (WPWG) was drawn by *The Norm*'s Michael Jantze.
- *Reality Check* by Dave Whamond (UMS) was handled for the day by *Beattie Blvd.* artist Bruce Beattie.
- *Rose Is Rose* by Pat Brady (UMS) was taken over by *9 Chickweed Lane*'s Brooke McEldowney.
- *Sherman's Lagoon* by J.P. Toomey (CS) was drawn by *Baby Blues*' Rick Kirkman.
- *Shoe* by Jeff MacNelly (TMS) was drawn by Mort Walker of *Beetle Bailey*.
- *Snuffy Smith* by Fred Lasswell (KFS) was drawn by *Dennis the Menace*'s Hank Ketcham and Marcus Hamilton.
- *Speed Bump* by Dave Coverly (CS) was drawn by *One Big Happy* artist Rick Detorie.
- *Stone Soup* by Jan Eliot (UPS) was stirred by Glenn McCoy of *The Duplex*.
- *Tank McNamara* by Bill Hinds and Jeff Miller (UPS) drafted the services of *The Born Loser* artist Chip Sansom.
- *Zippy the Pinhead* by Bill Griffith (KFS) was drawn by Bill Amend of *Fox Trot*.

MY CONSULTANT SAYS THAT IF BILLY CAN "WORK CUTER, NOT HARDER," WE WON'T NEED TO DOWNSIZE AGAIN.
I HATE MOMMY'S NEW HAIRDO.
4-1
Scott Adams "Dilbert"


HEY, DILBERT! YOU'LL NEVER BE HUNGRY AS LONG AS YOU'RE WORKIN' IN THIS STRIP...
...CAUSE YOU'RE SURE OF THREE SQUARES EVERY DAY!
SOME OF US HAFTA KEEP GOIN' AROUND IN CIRCLES!
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ABBREVIATION CODES

a=art work; ad=arrival date; app=approximately; ar=amateur restoration; *=better; bc=back cvr; bot=bottom; c=coverless; ca=chewed area; cc=corner crease; cco=corner chipout; coc=coupon clip-out; cd=comic not attached to cvr; cf=centerfold; co=chip-out; cs=color scrape; csm=color scuff mark; cvc=cvr split along spine into two separate pieces; cvr=cover; es=extra staples; ext=extensive; fc=front cvr; fcs=file copy stamp; fx=faxing(a sort of oxidative yellowing); h=hole; i=initials; l=loose; lp=loose page; lb=looks better; lt=light; lot=group price; m=missing; modr=moder restoration; mr=micro restoration (almost insignificant.) na=name; nms=name stamp; ns=new staples; n=no; o=overlap; oc=off cut/center; o/w=otherwise; p=pen; pc=photo cvr; pac=painted cvr; ph=punch hole; pih=pin hole; po=piece out; pt=pentaps; r=restored; rc=rounded corner; r=roll; rs=rusted staple; sc=subscrip. crease; sct=small color touch; se=shaded edge; sg=shading; slt=slight; sml=small; sp=spine; ss=store stamp; stn=stain; st=staple; tas=torn through at staple; tp=tape; tts=totally taped spine; tr=tear; wd=water damage; wp=white pages; wr=water ring; ws=water stain; ww=water wrinkle; cdn=Canadian; GD or G=Good; VG=Very Good; F=Fine; VF=Very Fine; NM=Near Mint; obo=or best offer; pl=printers line.

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103 107 GD ... 6.00
103 F ... 18.50
103 105 G/VG ... 9.00
104(x2) 106 VG ... 11.00
105 VF ... 31.00
105 VG 1st tpl ... 11.00
105 106(x2) VG ... 12.00
107 ocr o/w F- ... 17.00
107 F ... 17.00
108 1/8" lt stn fc, VF ... 30.00
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109 VG ... 24.00
109 GD ... 10.00
110 ncr fx o/w VG ... 12.00
111 GD ... 9.50
112 F ... 12.00
112 VG/F ... 11.00
112 VG ... 7.50
113 F ... 25.00
114, 116, 120 VG ... 6.50
115, 116 VF/NM ... 22.00
115, 116 VF ... 16.00
115 G/VG ... 5.00
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117 VG ... 10.00
118 1st tpsp o/w VF ... 9.00

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12-15 VG 20.00
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12, 15 F 25.00
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57 3" ccbc o/w VG ... 30.00
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67, 68, 82 G/VG; 71 74-77(x2) 79, 81, 83, 84(x2)-86, 88(x3), 90-92, 94-96, 99 VG or * ... 13.00
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64 GD ... 7.50
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70 VF/NM(1/8 cc) ... 70.00
70 VG ... 23.00
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8/56 GD+; 5/57 GD; 159 VG- ... 7.00
141 VG-; 145, 154-156; 160 VG/VG/F ... 10.00
9/57 fa/GD, 144, 146a(2), 148 151 GD ... 5.00
145, 149 F ... 12.00

ADVENTURES OF ROBIN HOOD (ME, 1957)
6 VG ... 1* trspcc ... 17.00
7 VG- ... 22.00

ADVENTURES OF THE FLY (Archie, 1959)
6 2*trsp GD+ ... 15.00
8 a)GD 10.00 b)VG-(x2) 18.00
9 a)VG- 18.00 b) F ... 29.00
10 ... F-29.00
11(x2) GD; 21, 27, 29 VG-7.00
12 a)GD 6.50 b)F-(smll cofc) ... 15.00
13(2), 15, 17 VG/F ... 16.00
14(tas)VG ... 13.00
15 18(2) VG ... 13.00
16 F/VF ... 35.00
17 tas o/w F ... 15.00
18 a)tas o/w VF 16.00 b)VF ... 42.00
19 a)F- 18.00 b)F/VF ... 35.00
20 a) VG 13.00 b)F/F+ ... 25.00
20 VG/F; 23 F/VF ... 17.00
21 VF ... 28.00
21-23, 25-30(23, 28 2ea) VG ... 9.00
23, 24 F ... 13.00
23, 24 26-30; 32-36; (all unread) VF/NM ... 3.00
25, 27(x2); 28, 30, 31 F-12.00
27, 29(x2), 30 VG/F or * 10.00

ADVENTURES OF THE JAGUAR (Archie, 1961)
1 a)po 8.00 b)VG-35.00 c)VG 40.00 d)F ... 60.00
2, 3 VG/F ... 25.00
3 F/VF ... 55.00
4 F/VF ... 33.00
3 F 1*trsp; 10VG/F ... 15.00
4(x2), 5 VG ... 15.00
5 VF/NM ... 52.00
6 G/VG+ 7(x3), 8 VG ... 12.00
5 VG/F ... 18.00
7 10 F or * ... 17.00
8 a)GD 6.00 b)VG- ... 10.00
10, 13, 14 VF/NM ... 30.00
12 GD ... 5.00
11, 12 15 VG ... 9.00

AIRFIGHTERS COMICS (Hillman 1941)
V2 #9 solid nice GD classic cvr ... 50.00
V2 #10 GD+ ... 85.00

AL CAPP'S LI'L ABNER COMICS (1947)
84 cdn VG/F ... 12.00

AL CAPP'S SHMOO (Toby, 1947)
2 VG- ... 45.00

ALLEY OOP (Standard, 1947)
14 G/VG solid ... 23.00

ALLEY OOP (Dell, 1962)
2 VG ... 10.00

ALL TRUE DETECTIVE CASES (Avon)
4 VG- ... 24.00

ALVIN (Dell, 1962)
8 F- ... 14.00
8 VG; 24-27(x2), 28 VG/F ... 10.00
18, 20, 27, 28(x2) VG ... 8.00
25 VF- ... 30.00

AMAZING ADVENTURES (Atlas, 1961)
4 G ... 47.00

ARCHIE'S GIRLS, BETTY & VERONICA (Archie, 1950)
47 VG ... 20.00
57 GD ... 8.00

ARMY WAR HEROES (Charlton, 1963)
1(x2) fa/GD or * 4.00 b)F-9.00
7 21; 23, 24, 27-29, 31, 32 34 x5, 37 38 avg VG + or * ... 5.00
22 VG ... 11.00
26 29 31(x2), 34 avg F/VF ... 9.00

ATOM THE CAT (Charlton, 1957)
9 G ... 7.00
14 (#9 5) VG- lt ww ... 8.50

ATOM-AGE COMBAT (Fago, 1958)
3 VG ... 31.00

ATOMIC MOUSE (Charlton, 1953)
1 VG 1/4"trsp scarce ... 55.00
12 GD ... 4.00
12, 17, 23, 29, 38 VG/VG+ ... 9.00
51 F ... 6.00

ATOMIC RABBIT (Charlton, 1955)
2 ss VG ... 20.00
4 GD/VG (1b) ... 10.00

ATOMIC WAR (Ace, 1952)
2 VG/F (lb) ... 120.00

ATOM THE CAT (Chi, 1957)
14 VG/F ... 10.00

AVENGERS (Gold Key, 1968)
1 a)VG tas 50.00 b)VG 64.00 c)F(tas) ... 70.00

BATTLEFIELD ACTION (Charlton, 1957)
22 VF+ ... 18.00
23 VF ... 13.00
46 VG ... 6.00

BATTLEFRONT (Atlas, 1952)
1 sml pnmks fc o/w VG 50.00
2 fa ext wd fc; 45 VG ... 8.00

BEANIE BOYS (Gold Key, 1964)
1(x2) fa 4.00 b) GD+ ... 6.00
3, 14, 19, 22, 23, 28, 46, 47 F or * ... 6.00
5(2), 11 13(x2), 14, 16 33 41 VG or * ... 4.00

BEEP BEEP THE ROAD RUNNER (Dell, 1960)
4, 7, 8, 12, 13 VG or * (most near F) ... 17.00

BEEP BEEP THE ROAD RUNNER (Gold Key, 1966)
1 F lt wsbc ... 60.00
2, 4, 5(x2), 6, 7(x2) F or * ... 18.00
7 9(2ea) avg VG + ... 6.00
9 VF+ ... 22.00
13 F or * ... 12.00
23, 24(x2) F or * ... 7.00
46, 47, 69, 70, 75 F or *...5.00

BEETLE BAILEY (Dell, 1953)
6, 8, 10 VG; 14 F ... 8.00
9, 10 GD ... 4.00
11, 12(2), 15 VG; 22 F ... 6.00
16, 17, 20 G ... 3.00
21, 23, 29, 31, 34-38, 40, 41-49; avg VG/VG+/F ... 4.00
39 1st Goldkey VG+ ... 12.00

BEHOLD THE HANDMAID (George Pflaum, 1954)
nn VG+ ... 7.00

BEN BOWIE AND HIS MOUNTAIN MEN (Dell, 1952)
7 F+ ... 20.00
9, 16 VG ... 8.00

BEN CASEY (Dell, 1962)
12-063-207 VG/F 1/4"wsfc ... 14.00
2 VF ... 28.00
4 2*cc bc o/w F ... 10.00
6-8 10(sc) avg VG ... 7.00

BEST OF DENNIS THE MENACE (Hallden/ Fawcett, 1959)
1 VG- 1*trsp ... 16.00
4 VG/F 1*trsp ... 13.00
13 VG- 1 5*trsp ... 8.50

BEST OF DONALD DUCK (Gold Key, 1965)
1 VG- ... 20.00

BEST OF DONALD DUCK AND UNCLE SCROOGE (Gold Key, 1964)
30022-411 a)GD 12.00 b)VG ... 24.00
2 (30022-709) 1/2"x1"pofc GD ... 12.00

BEST OF UNCLE SCROOGE AND DONALD DUCK (Gold Key, 1966)
30030-611 a)GD 12.00 b)VG ... 22.00

BLACK TERROR (Better, 1942)
11 2*trsp, nafc o/w VG/F ... 150.00
16 1*trsp, sprl, l cf o/w VG/F ... 150.00

BLUE BEETLE (Charlton, 1964)
5 F ... 15.00
50(sprl, sgbc), 51 VG ... 10.00
53 1*tpsp ow VG ... 8.00
3 1967 VG ... 8.00

BLUE BOLT (Funnies, 1940)
V8 4 VG 1*trfc ... 6.00

BOBBY SHERMAN (Charlton, 1972)
4 F ... 7.00
6 VG ... 4.00

BOY COMICS (Lev Gleason, 1942)
30 GD ... 29.00
39, 56 cdn VG ... 12.00
49, 65, 67, 68, 76, 79, 115 fa ... 5.00
44, 66, 76-78; 92, 104(2) 108, 114, 115, 117 avg GD/GD+ ... 8.00
102 VG/F ... 18.00
104 VG ... 14.00
113 VG ... 18.00

BOZO THE CLOWN (Dell, 1962)
2 VG- ... 20.00
4 GD ... 11.00

BRAIN BOY (Dell, 1962)
3 GD+ ... 9.00
3 6(2ea) avg VG ... 14.00
6 F ... 21.00

BRAVE STAR (Fiction House, 1950)
V2 #3 cdn baxter a? VG ... 105.00

BUCCANEERS (Quality, 1950)
27(x2) GD ... 30.00

BUCK ROGERS (Gold Key, 1964)
1 (10128-410) slfa 3.00 b)GD 7.00 c)GD+ 8.00 d)VG+ ... 14.00
30 fa ... 7.00
31 VG ... 28.00
32 VF+ ... 75.00
34 VG/F ... 20.00
35 a)GD 11.00 b)VG20.00 c)(x2) VG/F 25.00 d)F-30.00
36 VG/VG+ sft sprl ... 28.00
44, 49 fa ... 8.00
48(Flinstones #1, scarce) VG ... 40.00
49 VF ... 61.00
52 a/F/F+ 45.00 b/MF/NM ... 100.00
53 wdlc G ... 7.50
55 F ... mod wd fc, bc so G8.00
55 po ... 5.00
CHRISTMAS IN DISNEYLAND #1 VG 1*trsp ... 48.00
CHRISTMAS PARADE #1 barks art (scarce) 1949 on fc sml pen ow solid VG ... 210.00
CHRISTMAS PARADE #3 VG ... 43.00
CHRISTMAS PARADE #9 G+ ... 36.00
DAVY CROCKETT KING OF THE WILD FRONTIER #1 photo c VG- ... 48.00
DONALD AND MICKEY IN DISNEYLAND #1 VG/F ... 30.00
DISNEYLAND BIRTHDAY PARTY #1 VG/F barks a ... 72.00
DONALD DUCK BEACH PARTY #4 VG+ 25.00; G 11.00; VG ... 20.00
DONALD DUCK BEACH PARTY #5 F ... 32.00
DONALD DUCK BEACH PARTY #6 VG- 13.00; VG 16.00; F ... 30.00
LONE RANGER MOVIE STORY photo c VF ... 460.00
LONE RANGER MOVIE STORY F/VF ... 240.00
MARGE'S LITTLE LULU AND TUBBY AT SUMMER CAMP #2, 5 VG ... 42.00
MARGE'S LITTLE LULU AND TUBBY HALLOWEEN FUN #2 VG/F 30 cent cover price 48.00
MARGE'S LITTLE LULU AND TUBBY HALLOWEEN FUN #6 G 12.00; VG ... 25.00
MARGE'S LITTLE LULU AND HER FRIENDS #4 G/2", 3"trsp ow VG ... 10.00
MICKEY MOUSE ALMANAC #1 VG tsp cr mouse chew30.00
MICKEY MOUSE BIRTHDAY PARTY #1 m 1st pg tpsp fa ... 19.00
MICKEY MOUSE CLUB PARADE #1 G looks VG 38.00; G/VG 45.00
MICKEY MOUSE CLUB PARADE #1 VG-(x2) 45.00; VG ... 50.00
MICKEY MOUSE IN FRONTIER LAND #1 VG(x2) ... 25.00
MICKEY MOUSE SUMMER FUN #1 VG+ ... 30.00
SILLY SYMPHONIES #1 VG 1*trsp ... 54.00
SILLY SYMPHONIES #2 VG- ... 42.00
SILLY SYMPHONIES #6 VG ... 48.00
SILLY SYMPHONIES #7 VG ... 48.00
SILLY SYMPHONIES #9 VG/F ... 60.00
UNCLE SCROOGE GOES TO DISNEYLAND #1 barks VG/F 1/2" trsp ... 60.00

DELL JUNIOR TREASURY (1955)
3 VG- ... 17.00
10 G ... 10.00

DOCTOR SOLAR MAN OF THE ATOM (Gold Key, 1962)
1 a) VG-a.gfc 80.00 b) F- ... 115.00
2 a)VG 26.00 b)VG/F 35.00 c)F + /VF ... 60.00
3, 5(x2) VF ... 55.00
3 1/4"lt stn fc o/w VF ... 45.00
7, 8, 10(x2) VF- ... 37.00
7(3), 9(2) VG/F ... 15.00
8(2), 10, 12, 16 F/F+ ... 25.00
8(2), 10, 16(2) GD 21-26 avg GD/VG ... 5.00
11, 12VF+1/8"cc), 14-17VF ... 30.00
10, 11 16-18 20 vg2ea) VG-8.00
11-20 avg VG/VG/F ... 13.00
15, 19(2), 20, 22 F/F+ ... 18.00
19, 20 F/VF ... 25.00
21 VF lt cr across fc ... 14.00
21(x2), 22(2), 26 VG/F ... 8.00
25 26 F ... 10.00
25 27F/F+ (2ea) ... 15.00
24, 25(2) 26 VF ... 21.00

DOLL MAN (Quality, 1941)
21 (scfc/bc, cdn); 27 (nabc) VG ... 40.00

DON WINSLOW OF THE NAVY (Fawcett, 1943)
65 GD; 73GD/VG ... 10.00

DONALD DUCK (Dell, 1952)
28 G/VG ... 15.00
41, 42, 44, 45, 47, 49 VG ... 11.00
42 44 VG/F ... 14.00
45 VG 1*trsp Barks ... 20.00
46(x2) VG Barks ... 44.00
47 VG ... 10.00
50, 51 G/VG ... 8.50
53, 64(x2) 66, 69, 70, 76 GD ... 4.00
54 60 VG; 62 VF; 68 F Barks ... 28.00
54 VG ... 22.00
57, 63(2) 65, 67 71 VG/F ... 10.00
58, 63, 64 66 70 73(x2), 75 VG ... 7.00
70, 76, 78, 83, 85 F ... 12.00
71, 72 VF ... 18.00
71(2), 72(x3) 73 79(2) 80(x2), 82 84(x3) 86 88 89, 97(x2) 94(x2) 98 101 103(x6) 104(x3) avg VG/F or * ... 14.00
105, 108 117 119-128, 148 147, 151 all avg VG ... 4.00
103-138(avg 3ea)143, 125, 147, 151 all avg VG ... 4.00
124-126, 129, 131(x2), 133, 136, 137, 143(x2), 145, 147, 151-169(avg 3ea); 172-174(avg 3ea) 199 avg F/VF ... 8.00
109, 122, 125, 143, 148, 149, 156, 158, 160, 168, 172 175, 183, 185, 202, 207, 221, 238 GD ... 3.00
163-199 (avg 3ea) most avg F or ... 4.00
200-214 (avg 3ea), 215, 216, 219, 228(2), 234, 236, 247, 248 avg F or * ... 3.00
250 VF/NM ... 12.00
252 257, 277 VF/NM ... 5.00

DOOMSDAY + 1 (Charlton, 1975)
1-6 VF or * Byrne cvr/a ... 6.00
7-11(multiples) avg VF + 4.00

DOUBLE DARE ADVENTURES (Harvey, 1966)
1 VF- ... 29.00
2 1/8"cc o/w VF ... 22.00

DOUBLE TROUBLE (St. John, 1957)
2 VG ... 10.00

DUDLEY DO-RIGHT (Charlton, 1970)
4 VG or * ... 12.00

DUKE OF THE K-9 PATROL (Gold Key, 1963)
1(x2) VG/F ... 9.00
1 G/VG; 1 G+ ... 6.00

DUNC AND LOO (Dell, 1961)
7, 8(x2) VG or * ... 14.00

FANTASTIC VOYAGES BY SINDBAD (Gold Key, 1965)
1 a)VG/F 12.00 b)F (fit sp) ... 18.00
2 a)avg F/VF 15.00 b)VG- (x2) ... 35.00

FATMAN THE HUMAN FLYING SAUCER.
1 VG ... 10.00
1 VF ... 35.00

FEATURE COMICS (Quality, 1939)
86 F ... 34.00
116 nafc pencil o/w VG- 17.00

FELIX THE CAT (Dell, 1943)
63 VG ... 8.00
2(1965) F ... 8.50
5 fa ... 5.00
6 F ... 9.00
30 1953 One shot(with glasses attached)Unread warehouse copies (mint guide = 225.00) all have different degrees of wear
a/F or * ... 150.00
b/VG or * ... 50.00
c/GD/GD+ ... 30.00

FIGHT COMICS (FICT HOUSE 1940)
77 cdn VG/VG + ... 30.00
79 cdn, F- mc, ... 35.00

FIGHTIN' FIVE (Charlton, 1964)
28 a/fa 2.00 VG(ext wd) 7.00 cl)F/VF (1st app). ... 18.00
29 VG lt wd bot ... 5.00
29; 30-41(avg 4ea) avg VF ... 15.00

FIGHTIN' MARINES (St. John, 1951)
4 VG- 1*trsp ... 28.00
11 GD-/GD ... 14.00

FIGHTING AMERICAN (Prize, 1954)
2(x2) GD- s&k a (lb) ... 60.00

FIGHTING AMERICAN (Harvey, 1966)
1 a)VG-(1*trsp) 5.00 b)VG 7.00 c)VF (c3) ... 18.00

FIGHTING MAN (Farrell, 1952)
1 VG- ... 15.00

FLASH GORDON (King, 1966)
1 VF ... 30.00
2 (mc) VF ... 20.00
4 12 VF/NM warehouse copies ... 15.00

FLINTSTONES (Dell, 1961)
2 VG/F ... 35.00
3, 5, 6 VG, 10VG/ ... 14.00
3, 4 VG/F ... 18.00
6 GD ... 7.00
11 VG+ intrns/org Pebbles ... 40.00
12 ext fx fc/sp. o/w VG 10.00
13 VG 1*trsp 1/2"pobcr 8.00
34 VG/F mod fx fc intrns/org Great Gazoo ... 15.00
49 F/VF ... 20.00
52, 53 unread VF/NM fcs ... 24.00
54, 55 56 VG/F ... 10.00

FOUR COLOR (DELL, 1942)
1294 G + ... 11.00
1301 F ... 18.00
1313 G ... 10.50
1333 F- ... 19.00
1348 F ... 30.00
1350 F ... 24.00

FOUR FAVORITES (Ace, 1941)
25 VG ... 26.00

FRIDAY FOSTER (Dell, 1972)
1 a)VG- 5.00 b)VF ... 10.00

FROGMAN (Hillman, 1952)
5 tas o/w VG+ ... 12.00
7(x2) VG/F or * (most F) ... 13.00

FROGMEN (Dell, 1962)
2 F ... 24.00
3 a)(2) VG/F ... 15.00
5 F ... 12.00
9, 11 F/F+ ... 15.00

FRONTLINE COMBAT (EC 1951)
11 cdn VG/F ... 25.00

G-8 AND HIS BATTLE ACES (Gold Key, 1966)
1 a)(x2)F or * 19.00; b)(x2)F 13.00, c)(x2)VG+ 11.00; d)(x2)VG ... 10.00
e)VG sc 8.00; f)G+ ... 6.00

GIDGET (Dell, 1966)
2 GD/VG ... 11.00

GIRL FROM U.N.C.L.E. (Gold Key, 1967)
1 a)VG- 15.00 b)VG(2) 18.00 c)VG/F(2) ... 20.00
4 VG/F ... 16.00
2(x3), 4, 5 VG ... 13.00

GO-GO (Charlton, 1966)
3(x1) Batman, Byrds PHOTO cvr VF/NM ... 18.00
5(x5) Sonny & Cher JLA, PHOTO cvr VF/NM ... 18.00

GORGO (Charlton, 1961)
5 F/F+ ... 30.00
5(2), 7, 10(x2ea) VG/F ... 18.00
8, 19 F/VF ... 15.00
19, 22 F ... 9.00

RETURN OF GORGO (Charlton, 1963)
3 a)VG 14.00 b)VF-(fit fc bc) ... 35.00

GUMPS (Dell/ Bridgeport, 1947)
2, 3 G+ ... 22.00

GYRO GEARLOOSE (Dell, 1959)
01 329-207 a)VG/F 18.00. b)VG ... 14.00

HENRY ALDRICH (Dell, 1950)
4 GD+ ... 7.00
8 12(x2) 17 VG ... 7.00
7 fa ... 3.00
8 VG/F ... 8.00
16 VF/NM ... 17.00

HERBIE (ACG)
1 VG/F ... 46.00
2 F- ... 25.00
3 F ... 35.00
4 VF/NM ... 30.00
5 VG/F Beatles. ... 30.00
6 tas o/w VF/NM ... 40.00
7 F/VF. ... 35.00
8 tas o/w VF/NM ... 40.00
9 VF/NM ... 50.00
10 sml trbc o/w VF/NM ... 20.00
20 VG ... 10.00

HI AND LOIS (Charlton, 1969)
1 F (all scarce) ... 12.00
2, 5, 6, 8-10(x3) avg VF ... 9.00

I SPY (Gold Key, 1966)
1 a)GD (cf 20.00 b)VG 50.00 c)VG 58.00 d)VG/F ... 32.00
2 a)GD/VG 25.00 b)VG- 30.00 c)F- ... 51.00
3 a)GD 17.00 b)VG- ... 30.00
4 (x2) VG- ... 30.00
5 a)VG 30.00 b)VG lt wd fc bc ... 25.00
6 (2) VG- ... 30.00

KONGA (Charlton, 1960)
1 VG r ... 60.00
6 VF ... 46.00
20 VG- ... 10.00
21 VG/F ... 14.00

KORAK SON OF TARZAN (Gold Key, 1964)
1 F- ... 30.00
2 VF- ... 25.00
3, 4(x2) VG or * ... 9.00
5, 7, 9, 12, 13, 15(x4), 16(x4), 17(x4), 18(x3), 19(x2), 20(x2), 21(x3), 22, 23, 24 VG or * ... 7.00
6, 7, 8, 9(x2) F ... 14.00
11, 12(x3), 13(x2), 14(x2) 15(x2), 16(x2), 19(x2) 20(x2) VG/F or * ... 8.00
14(x2), 15, G+ ... 4.00
21 VG/F ... 7.00
14(x2), 15, 16, 18, 20, 22(x4), 23, 24(x3), 25(x2), 26, 27(x3), 28, 29(x3), 30(x2), 31, 32(x2, 33(x2), 34, 36(x3), 37(x4), 38, 39(x2), 40, 42 F or * ... 8.00

LASSIE (M-G-M'S) (Dell, 1950)
4, 6, 7 VG ... 11.00
8 VG/F ... 14.00
11, 17 18(3) 19 VG ... 8.00
11, 12, 19, 27, 28 VG- ... 6.00
18 VG/F 20(x2) VG ... 10.00
20, 21 VG/F ... 12.00
25(2), 26 29-21, 30(2) 31(3) 35(2) 38, 39 VG ... 8.00
25, 30(x3) 31 32(x2) F 12.00
22, 23, 25 26, 27, 29, 30 36, 38 VG/F ... 10.00

LAWBREAKERS ALWAYS LOOSE (Marvel, 1948)
2 VG cdn ... 15.00
3 VG + cdn rfc ... 13.00

LINDA LARK STUDENT NURSE (Dell, 1961)
1 VF 1/4"trfc ... 14.00
1 F ... 7.00
5 NM ... 10.00
6, 7 VF ... 8.00

LITTLE LULU (MARGE'S) (Dell, 1945)
22 1*trsp o/w VG+ ... 26.00
33 GD/VG ... 15.00
51 GD/VG ... 18.00
55 VG ... 20.00
59 VG/F ... 25.00
60 F ... 28.00
69 G, 84 G+, 140 sc VG ... 10.00
71 GD/VG ... 12.00
73 fa+, 125 lt wdbc o/w VG- ... 6.00
76 F/VF ... 35.00
81(x2), 82 93 G ... 7.00
84, 86, 94, 95 VG ... 10.00
86 VG nafc ... 12.00
88 F ... 20.00
92 ss fc o/w VG ... 10.00
95 VG/F ... 17.00
96 name stamp fc o/w VG/F ... 14.00
98 name stamp fc o/w VG ... 13.00
99 fa/G; 111, 117 cd o/w VG ... 5.00
102, 103 F name stamps(x3) ... 16.00
104 VG/F ... 13.00
104, 112 G/VG ... 8.00
108, 114, 117, 119, 122 123, 126, 127(x2), 130, 133, 136(x2), 141 VG ... 12.00
112, 118(x2), 121, 122, 127, 134, 137, 138, 141, 146, 148, 157 VG/F ... 16.00
113 VG/F nsfc(x2) ... 13.00
115 nafc o/w VG ... 12.00
117 F sml pnmk fc ... 18.00
134 VG nafc(x2) ... 8.00

LITTLE MISS MUFFET (Standard, 1948)
11 (#1) VF ... 40.00

MAGNUS ROBOT FIGHTER (Gold Key, 1963)
5, 6, 7, 8, 10(x3) F - ... 29.00
6 F/VF ... 45.00
9 VF ... 55.00
12(2), 13(2), 16-18(x2)-20 VG/VG+ ... 15.00
16, 18(x2), 20(x3) F or * 19.00
17, 19 F- ... 17.00
18, 19 G/VG ... 10.00
19 F/VF ... 30.00
19 1/2"x1/2 pobc o/w F 13.00
20 1/4"trfc o/w F+ ... 19.00
20(x5) VG-/VG ... 9.00
24(x2), 25, 26(2) VF ... 25.00
21 VF 1/16"trfc(x2) ... 23.00
22(x3), 23(x5), 25(x4) 27(x2) 28, 30, 32, 34 F or * 12.00
22, 23(x4), 25(2), 27, 28(x2) VG or * ... 8.00
22, 23(x4), 25, 27(x2)-30(x2) GD or * ... 4.00
26 NM- ... 27.00
31 VF ... 22.00
33, 34(3), 35(3), 36, 37, 39(2), 40, 41(3), 42(3), 43(2), 44(2), 45, 46(3) F or * ... 10.00

MAN FROM U.N.C.L.E. (Gold Key, 1965)
1 fa/G m cf ... 6.00
1 VG/VG + ... 35.00
2(x2) F- 2 VG + ... 25.00
3 5(x2) 7 12, 13(2ea)15, 16, 17(2ea)18-22 F or * 30.00
3, 11 F-, 4VF(1/4"trfc) 18.00
3, 6(x2), 9(x4), 11-13(x4ea), 14, 16 VG or * ... 12.00
4(x2), 9(x3), 10(x2), 15, 19 fa ... 3.00
4 7(x3ea), 8(x2), 9, 10(x3), 12(x2), 13, 14(x4) 16 VG/F ... 15.00

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4 mod wcfc o/w VG ... 12.00

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44 tas VG ... 34.00
49 G + ... 11.00
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166, 170 dell VF ... 18.00
m mouse album 1 scarce GD ... 42.00

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41 fa ... 28.00

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2 VG/F- ... 20.00
3 VG/F ... 17.00
7 VG 1*trsp ... 11.00
7(x2) VG ... 13.00
8 1/8"cocr o/w VG ... 10.00
9(x2) VG- ... 17.00

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1 VG- ... 18.00
4 VG- sc bc o/w VG+ ... 12.00

NAVY COMBAT (Atlas, 1955)
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2 1/4"cotc o/w VG ... 12.00
12 VG/F ... 10.00
15 VG+ ... 10.00

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12 G ... 13.00
15 VG/F ... 17.00
15 F few smi tr(s) top b/c 17.00

OUT OF THIS WORLD (Charlton, 1956)
8 F+ ... 36.00

OUTER SPACE (Charlton, 1958)
17 VG/F- ... 20.00
19 VG- ... 27.00
25 VG- ... 15.00

OWL (Gold Key, 1967)
1 a)VG(2) 6.00b)VG/F 8.00c)F/F+ ... 13.00
2 F ... 9.00

PATSY WALKER (Atlas, 1945)
7 VG- ... 25.00
23 VG ... 15.00
fashion parade 1 scarce VG/F 1/4"trsp ... 50.00

PEACEMAKER (Charlton, 1967)
1 VG lt ws fc 4.00; VF(title) ... 20.00
2, 3, 5 VF(title)(2ea) ... 12.00
4(x2) F/VF ... 11.00
4 VF/NM(title) ... 20.00

PEANUTS (Gold Key)
4 VG/F ... 14.00

PEBBLES AND BAMM-BAMM (Charlton, 1972)
1 VF- ... 30.00
1 F- ... 16.00
1 a)(2) VG/VG + ... 13.00

PORKY PIG (Dell, 1942)
2 F ... 23.00

SPACE ADVENTURES (Charlton, 1958)
23 GD+ ... 27.00
32 VG lt sc ... 26.00
46 F/VF ... 12.00
48 VF ...

COMIC STRIP

Super-heroes and Sunday funnies

Comic-book characters have inspired strips since the '30s

Pictures for this article were provided by: the private collection of Maggie Thompson; Stephen Becker's ***Comic Art in America; The Comic-Strip Century*** *published by Kitchen Sink Press; and* ***Ten Ever-Lovin' Blue-Eyed Years with Pogo****.*

By Rich Morrissey

Peter Sanderson's article in ***Comics Buyer's Guide*** #1208 about the *Amazing Spider-Man* newspaper strip was fascinating — more so, I fear, than I usually find the strip itself. I don't blame Stan Lee and the various artists for that, but rather the syndicates, which evidently insist that story strips maintain a seven-day continuity (rather than, as many strips did in past decades, tell different stories on Sunday from those in the dailies) but at the same time be paced extremely slowly, so that even readers who only buy the paper on alternate Sundays (I'm not exaggerating) can follow the story.

None of that takes any advantage of Lee's considerable talents as a writer and storyteller. The fact that the strip has lasted this long is evidence of his ability. *The Boston Globe* still carries the strip (having dropped the long-running *Li'l Abner* for it), largely because it has received protests whenever it has attempted to drop the strip, including one from novelist John Updike. But, while John Wells covered other Marvel newspaper strips in his sidebar, there have been a number of other strips from several other comics companies over the years.

Not surprisingly, the first comic-book character to receive his own newspaper strip was the field's first great success story: Superman. *Superman* had originally been conceived as a newspaper strip by creators Jerry Siegel and Joe Shuster. (Indeed, his first published story in *Action Comics* #1 had originally been prepared as a daily strip sequence and had had to be cut up and repasted for use as a comic-book adventure.) Superman's immense success in comic books allowed Siegel and Shuster to achieve their dream in 1939, less than a year after the character's comic-book debut.

Shuster soon hired Wayne Boring, a former assistant on *Big Chief Wahoo*, to give the strip a more polished look, and Siegel continued to write the strip until he was drafted in 1943. The scripting was then taken over by DC Editor in Chief Whitney Ellsworth, who turned it over to Alvin Schwartz a year later. Schwartz continued to write the strip through 1958 (one of his last sequences being a Bizarro story, possibly prepared before the character's first comic-book appearance in *Superboy* #68) with others, including Ellsworth, Jack Schiff, and Bill Finger (who introduced Lori Lemaris the mermaid) also contributing stories.

In 1959, Siegel returned to DC and took over writing the strip once more, although by this time most of its stories were rewritten from the comic books. Wayne Boring remained the strip's main artist until its demise in 1966; he was allowed to sign it after the credits to Siegel and Shuster, who left DC in 1948, were dropped. Other artists, including Jack Burnley, Win Mortimer, and Curt Swan, also drew sequences, especially on the dailies between 1948 and 1961, when Boring was also drawing many Superman stories for the comic books.

Batman and Robin received their daily strip in 1943 by the characters' creators, artist Bob Kane (the only one who signed it) and writer Bill Finger. A Sunday strip soon followed, initially drawn by Kane but soon taken over by Jack Burnley. Kane and Burnley remained the main daily and Sunday artists throughout the strip's run, which lasted until late 1946, though sometimes they exchanged assignments, and such other artists as Win Mortimer, Fred Ray, and Dick Sprang did occasional fill-ins. Most of the scripts were by Finger or Alvin Schwartz, with a few by Jack Schiff, Joe Samachson, Whitney Ellsworth, and Don Cameron.

A number of Sunday sequences from this strip were reprinted in DC's *Batman 80-Page Giants* of the '60s and '70s; sequences from the daily and Sunday strip, like Superman's, were also reprinted in *The Menomonee Falls Gazette, The Comic Reader*, and a publication of ***CBG*** founder Alan Light, *Vintage Funnies*. DC and Kitchen Sink co-published a complete collection of the *Batman* strip — three volumes of dailies and one of Sundays — in 1990 and 1991.

Interestingly enough, the strip's creators seem to have come to the same conclusion as Stan Lee as to what was dramatically effective — Lee's Spider-Man sequence with Peter Parker out of costume for three months was anticipated by a 1945 Batman sequence by Schwartz and Burnley in which Bruce Wayne solved a puzzling murder without being able to switch to Batman, mainly because he was handcuffed to an attractive woman and didn't dare use Batman's expertise to get free!

The third member of DC's "Big Three," Wonder Woman, also had a shortlived newspaper strip in the '40s, once again by her creators, writer Charles Moulton (William Moulton Marston) and artist H.G. Peter. At one time, DC floated the idea of a strip featuring Hop Harrigan, a teen-age pilot whose feature in *All-American Comics* by Jon L. Blummer had been adapted into a successful radio series. It did appear as a strip by Blummer in a few papers, though only briefly.

Several other comic-book publishers also got their characters into the newspaper strips in the '40s, although one of the most famous, *The Spirit*, was created specifically for the newspapers by Quality Comics writer-artist Will Eisner in 1940. Eisner retained ownership of the character (although reports vary as to whether he had it from the beginning), who also appeared in his own Quality title and in *Police Comics*. The unique format of the strip, published on Sunday as a short comic book, lasted until 1952, with a more conventional daily strip being shorter-lived. Supposedly Quality also sold a *Plastic Man* newspaper strip, but I have no idea where, or even if, it ever appeared, or whether creator Jack Cole produced it.

Fox Comics' *Blue Beetle* also had a newspaper strip, also in *The Spirit* format on Sunday. It had several talented people working on it, including the team of Joe Simon and Jack Kirby, but, like most of the other comic-book transfers of the 1940s aside from *Superman*, it didn't last long.

Fawcett Comics attempted at one point to sell a strip featuring Captain Marvel, written by Rod Reed and drawn by co-creator C.C. Beck, but it failed to sell, reportedly due to the syndicates' misgivings about DC's ongoing lawsuit. Inspired by the increasing trend towards comedy strips, Beck and writer Otto Binder then worked up samples centered on one of the Big Red Cheese's supporting characters, Mr. Tawny the talking tiger — but this also failed to sell.

A far more obscure comic-book character got into national newspaper syndication in 1949, one who, like The Spirit, succeeded almost entirely due to the talent and determination of his creator. For-

(Continues on Page 30)

From top to bottom:

- *An early* ***Superman*** *strip by Jerry Siegel and Joe Shuster from 1939. ©1939 McClure Newspaper Syndicate.*
- *By 1959, the* ***Superman*** *strip's look had changed greatly. ©1959 Superman, Inc.*
- *A* ***Batman and Robin*** *daily strip from 1944. Batman is TM & © DC Comics.*

IF ONLY THERE COULD BE AN ERROR! — BUT NO! I'VE CHECKED AND RECHECKED THE CALCULATIONS HUNDREDS OF TIMES!
JOR-L! I MUST TALK WITH YOU!
YOU'RE TERRIBLY PALE, DEAR! — I KNOW THERE'S SOMETHING WRONG. WHAT IS IT? TELL ME!
I'D RATHER NOT!
PERHAPS IT'S JUST AS WELL YOU KNOW. — LORA, KRYPTON IS DOOMED! IT'S GOING TO CRUMBLE AND DIE! AND AS IT DOES, ALL ITS INHABITANTS WILL PERISH!
I INSIST!
BEYOND A DOUBT! OUR RECENT VOLCANIC ERUPTIONS WERE A WARNING. BUT SOON, DUE TO AN INTERNAL CATACLYSM, KRYPTON WILL EXPLODE TO FRAGMENTS!
OUR PLANET DIES! ARE YOU SURE?

I MERELY MENTIONED TO CLARK THAT HE SHOULD COVER THE SUPERMAN SOUVENIR SHOW— AND LOOK AT HIM!
I— I'LL SEE YOU LATER... D-DON'T FEEL WELL...
IT'S OBVIOUS THAT ANYTHING SMACKING OF EXCITEMENT— OR DANGER— GIVES KENT A BAD TIME!
BUT A MERE SOUVENIR SHOW!
LET ME COVER THAT STORY! I'VE BEEN ANXIOUS TO MEET SUPERMAN!
AN EXCELLENT SUGGESTION, PERRY— SINCE CLARK ISN'T IN SHAPE FOR ANY ASSIGNMENT!
ALL RIGHT, CORBEN! WHEN SUPERMAN PUTS ON HIS BIG SOUVENIR SHOW TOMORROW, YOU HANDLE THE ASSIGNMENT! I'LL FIND SOMETHING ELSE FOR CLARK!
WHAT IS CORBEN DOING WITH KRYPTONITE HIDDEN ON HIS PERSON? IS IT BECAUSE HE SUSPECTS I'M SUPERMAN? I'VE GOT TO FIND OUT!

AT THE WAYNE HOME, THE JOKER'S ESCAPE IS A CLARION CALL TO ACTION!
SNAP IT UP, ROBIN! GORDON MIGHT HAVE A FRESH LEAD FOR US!
WHEN LAST SEEN, THE JOKER HAD STOLEN CLOTHING FROM...
GURE... RIGHT INTO TROUBLE!
LATER... AS THE CLOAKED LAWMEN, BATMAN AND ROBIN BURST IN ON POLICE COMMISSIONER GORDON...
YOU'RE JUST IN TIME! THIS CAME BY MESSENGER SERVICE!
THE JOKER'S CALLING CARD!
JOKER
HA! HA! HA! HA! HA!
So you thought! ... HA! HA!
AND AT THAT VERY MOMENT... IN A

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I TOLD YOU TWO TO BUGGER OFF, AND I MEANT IT!!
IF YOU THINK YOU CAN BOTHER ME INTO BEIN' THE SWAGGERING LITTLE COCK-O'-THE-WALK WHAT I WAS BEFORE -- WELL, IT'S A MUG'S PLAN, AND IT'S NOT FOR ME--
--NOT EVER AGAIN!

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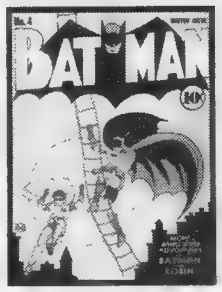
BATMAN



4 G+ 3rd Joker $875
7 G $450
8 FRG Infinity cover $350
12 VG- $475
19 VG cv slight miscut ... $375
28 VG sm po 2 pgs $180
29 FR-G off white pgs $130
31 G $130
32 2x 1" tp on book OW VG Origin Robin $190
34 VG $225
36 VG $225
38 VG-F $290
39 cv loose browning VG $140
40 VG Joker cv $250
41 VG-F $225
43 G+ $140
44 G+ Joker cv $175
45 VG (browning edges) .. $85
46 G-VG $120
47 G-VG corner replaced Origin Batman $375
48 G $100
53 G $85
58 non-story pg out VG $55
59 VG $150
60 VG-F Joker sty $195
61 G (tiny hole thru bk) $85
64 G $65
68 FR-G (4" tr bc) $50
70 FR-G (chunk out bc) ... $50
71 G (tp on spine) $65
72 G-VG (bc miscut) $95
73 FR-G (2 holes thru bk) $60
74 G $65
75 G-VG $100
78 G $75
79 VG $115
82 GVG $86
82 G-VG $85
84 FRG $63
86 G-VG $85
87 G (cf loose) $60
88 VG $110
89 G-VG $80
90 G-VG $70
92 G 1st Bat-hound $65
93 FR $30
93 VG (browning edges) .. $50
94 G+ $65
96 VG- $80
97 G-VG $70
98 G-VG $70

BATMAN 3D (1966) FN+ w/3D glasses loose $125

DETECTIVE
62 no cvrs VG $85
147 G $70
154 FRG te $50
163 G+ $100
164 G+ $100
165 G $80
166 GVG $110
170 G+ $95
171 G+ $110
172 G $80
178 VGF $130
181 VG $110
183 VG $110
185 GVG $90
186 GVG $90
187 VG $110
188 VG $110
190 VG- $135
191 VG $110
192 FVF $215
192 VGF $125
197 VG $110
200 VG- $150
203 G-VG $90
211 cv pull at top staple . $110
233 VG 1st Batwoman ... $275

ACTION 58 VG-F $160

AMAZING ADVENTURE
1 (1961) VG $240

AMAZING FANTASY
15 GD- $1400 ..... ***SALE* $999**

AMAZING SPIDERMAN
1 VG- $1600 ..... ***SALE* $1200**

CAPT AMERICA
14 VG $650
18 no cvrs $95
24 1/2" po bc VG $400

CAPT COURAGEOUS 6
1/4" po fc VG $125

CAPT MARVEL
7 no cvrs $58
28 1/2" tear at staples $155

CATMAN 13 VG $95

FLASH COMICS
47 miscut by printer F-VF $200
Wheaties Giveaway FR $275

GOLDEN LAD 2 FN $95

GREEN LANTERN (GA) 11
1" fc tear ow FN glossy & nr-wte .. $425

HULK
1 G $900 ..... ***SALE* $700**
2 VG $350 ..... ***SALE* $250**
3 FR comp read cpy $60
5 PR comp read cpy $30

MARVEL MYSTERY
28 no cvrs $60
54 G+ (cf loose) $180

SUPERMAN 31 G $95
32 F-VF nr-white pages . $375

SUPERMAN RECORD COMIC
(1966) VF+ (comic only) $60

TALES OF SUSPENSE 40 VG
2nd Iron Man $240 ..... ***SALE* $160**

TALES TO ASTONISH 35 FN
2nd Ant Man $500 ..... ***SALE* $300**

WHIZ
39 3/4C OW VG $29
58 FN $70
60 FN $65
82 VG-F $50
99 VG-F $55
110 G tiny rat chew ow fn $20

Super-heroes and Sunday funnies

From Page 28

mer Disney animator Walt Kelly had done stories and covers for Dell Comics since the early '40s, and in the unlikely venue of *Animal Comics* (a title featuring the odd combination of children's book character Uncle Wiggily as a frequent lead and a handful of pre-*Casper* cartoon characters from Famous Studios as backups) his Pogo first appeared.

Kelly introduced a series featuring a group of animals in the Okeefenokee Swamp. Originally titled after the bombastic Albert Alligator, the strip's lead was eventually taken over by the more laid-back Pogo Possum, and Kelly's unique sense of humor began to attract readers older than Uncle Wiggily's traditional audience. Pogo was rewarded with one-shots and eventually his own comic book, a minor success for Dell — minor enough so it evidently didn't mind giving Kelly ownership of the characters.

While serving as an editor on the short-lived *New York Star*, Kelly suggested adding a *Pogo* strip to the paper's scanty selection — a strip which proved popular enough for Kelly to syndicate *Pogo* as a newspaper strip after the *Star*'s demise. With an older audience, Kelly's strip became increasingly sophisticated and often ventured into political satire, lampooning the powerful Senator Joseph McCarthy, for instance, as "Simple J. Malarkey."

It was one of the most refreshing and original comic strips of the '50s and long outlasted the comic book of its birth and the Dell title that followed it. *Pogo* lasted until Kelly's death in 1973 and was continued for a short time by his heirs but ceased soon after, when deprived of its creator's unique touch. Larry Doyle and Neal Sternecky attempted to revive the strip in 1989, but neither they nor Kelly's widow, Selby, nor children, Pete and Carolyn, were able to keep it viable for more than a few years. Fantagraphics is reprinting the classic years of *Pogo*; many of the strips have been collected in book form, as well.

The *Superman* strip finally met its end in 1966. Replacing it was a new strip featuring Batman — whose campy TV series was then on the air — written by Whitney Ellsworth and featuring not only inks but pencils by Joe Giella, though the only credit on it was to creator Bob Kane. Unfortunately, the campy tone of the TV show led the strip's direction stories far more silly than dramatic. The strip became more serious after the show's cancellation and lasted for several more years, with Ellsworth and Giella replaced by writer E. Nelson Bridwell and artist Al Plastino. Eventually, the strip was taken over by a new, syndicate-owned character named Galexo, who lasted only another year or two.

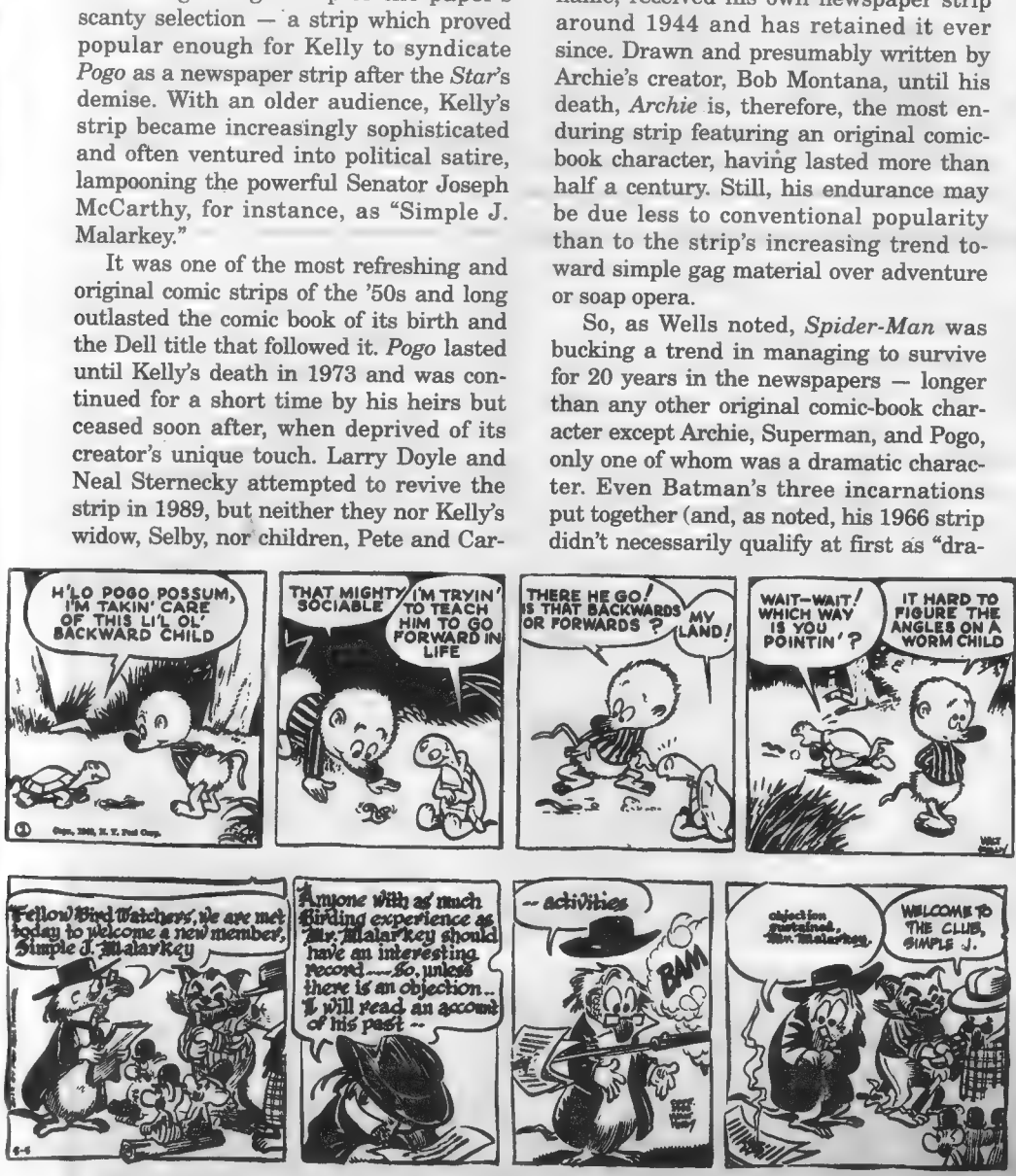
Ironically, the most enduring character from the comic books to get into the newspaper strips wasn't from either DC *or* Marvel. Archie, the red-headed teenager who became so popular at MLJ Comics that he took over the company's name, received his own newspaper strip around 1944 and has retained it ever since. Drawn and presumably written by Archie's creator, Bob Montana, until his death, *Archie* is, therefore, the most enduring strip featuring an original comic-book character, having lasted more than half a century. Still, his endurance may be due less to conventional popularity than to the strip's increasing trend toward simple gag material over adventure or soap opera.

So, as Wells noted, *Spider-Man* was bucking a trend in managing to survive for 20 years in the newspapers — longer than any other original comic-book character except Archie, Superman, and Pogo, only one of whom was a dramatic character. Even Batman's three incarnations put together (and, as noted, his 1966 strip didn't necessarily qualify at first as "dramatic"), add up to less than *Spider-Man*'s continuous run.

If the strip lasts for another five years, *Spider-Man* will beat *Pogo* in terms of continuous appearances, and Spidey'll catch up to Superman in another two. It will take several more years for him to beat out the total run of all strip incarnations of either Pogo or Superman, but, if he lasts into 2010, he'll do even that.

JUGHEAD! DON'T YOU HAVE ANYTHING TO DO?
I WISH I'D BROUGHT MY COMIC BOOK FROM HOME!
YOU KNOW PERFECTLY WELL THIS CLASS IS NO PLACE FOR COMIC BOOKS!
I STILL WISH I'D BROUGHT MY COMIC BOOK!
FOR HEAVEN'S SAKE, WHY??
I LEFT MY HOMEWORK IN IT!
IT'S BOILING!
I PUT ONE MEASURE IN EACH TEST TUBE!
OH, STOP ACTING! I COULD SMELL THE COFFEE CLEAR DOWN TO MY OFFICE!

Bob Montana's run on the **Archie** *comic strip took the gag-a-day approach.*


H'LO POGO POSSUM, I'M TAKIN' CARE OF THIS LI'L OL' BACKWARD CHILD
THAT MIGHTY SOCIABLE
I'M TRYIN' TO TEACH HIM TO GO FORWARD IN LIFE
THERE HE GO! IS THAT BACKWARDS OR FORWARDS?
MY LAND!
WAIT—WAIT! WHICH WAY IS YOU POINTIN'?
IT HARD TO FIGURE THE ANGLES ON A WORM CHILD
Fellow Bird Watchers, we are met today to welcome a new member, Simple J. Malarkey
Anyone with as much birding experience as Mr. Malarkey should have an interesting record.....So, unless there is an objection.. I will read an account of his past --
-- activities
BAM
objection sustained, Mrs. Malarkey.
WELCOME TO THE CLUB, SIMPLE J.

Walt Kelly's first syndicated **Pogo** *strip (top) and an early appearance (bottom) by Simple J. Malarkey, a satire on Senator Joseph McCarthy.*

Joyce Greenholdt
CBG Associate Editor

The following comics were solicited for release more than 60 days ago; however, we have not been able to confirm that they were actually released. We would like to find out the current status of these comics (released, canceled, rescheduled, etc.) for the *CBG Calendar*. If any have been released, we would like the following information for the *CBG Price Guide*: The full title, issue number, month, and year listed in the indicia of the comic book, as well as the U.S. price given on the cover.

ACG
ACG's Adventures #1, $2.75 (Jan)
All-John Comics
Astonishing Excitement #504, $2.95 (Jan)
Antarctic Press
Change Commander Goku II #3 (of 4), $2.95 (Jan. 26-Feb. 1)
Fantastic Panic Vol. 2 #9 (of 10), $2.95 (Jan. 26-Feb. 1)
Perazim #2, $2.95 (Nov. 24-30)
Atlantis Comics
White Orchid #4 (of 6), $3.50 (Jan)
Castle Graphics
Realm of the Knight #1, $2.95 (Jan)
Comico
Elementals: Babes Photo Multimedia Bikini Special #1, $3.95 (Jan)
Esc: No Exit #1 (of 2), $2.95 (Jan)
Crisis Point
Space Gal #3, $2.95 (Jan)
Dark Horse
Legend of Mother Sarah: City/Angels #4 (of 9), $3.95 (Dec. 29-Jan. 4)
Drawn & Quarterly
Peepshow #10, $3.50 (Jan)
Epitaph
Heresy #2, $2.50 (Jan)
Event Comics
Thrax #2, $2.95 (Jan)
Fantaco
Bloodletting #10 (of 11), $1.50 (Jan)
Funny Business #2 (of 3), $4.95 (Jan)
Fantagraphics
Moon Looked Down and Laughed, $9.95 (Jan)
Fry Vision
Domain #2, $2.50 (Jan)
Good Comics
Tribe #2, $2.95 (Jan)
Ground Zero Comics
Fangs of the Widow Annual: Search and Destroy #1, $5.95 (Jan)
Widow: Bound by Blood #5, $3.50 (Jan)
Hall of Heroes
Aetos the Eagle #1, $2.50 (Jan)
Halloween
Chiller #2, $2.95 (Jan)
High-Top
Brinke of Destruction: The Series #1, $2.50 (Jan)
High Impact Studios
Bad Apples #1, $2 95 (Jan)
Code Name Double Impact #1, $3 (Jan)
Last Impaler #1, $2 95 (Jan)
Poison Redd #1, $2.95 (Jan)
Knight Press
Dark Creations #1, $3.95 (Jan)
Hellgirl: Demonseed II #1, $2.95 (Jan)
Knight's Round Table #3, $2.95 (Jan)
Laugh Lines Press
Caffeinated Cartoons, $7 95 (Jan)
Mad Monkey Press
Gate Thrashers #1, $3.95 (Jan)
Marvel
Disney Comic Hits #18, $1.50 (Jan. 26-Feb. 1)
Maximum Press
Asylum #11, $2.99 (Jan)
Battlestar Galactica Painted Book, $2.99 (Jan)
Darkchylde/Glory, $2.99 (Jan)
Passover #2 (of 2), $2.99 (Jan)
Mu Press
Zu #13, $2.95 (Jan)
Mythic Comics
Bruiser #4, $2.95 (Jan)
Fool #2, $2.95 (Jan)
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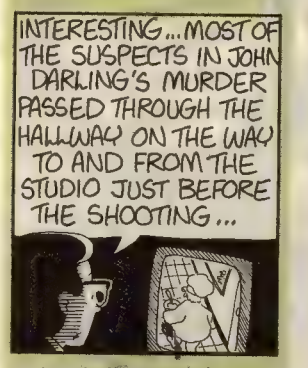
A Funky party: Tom Batiuk celebrates 25th year of 'Funky Winkerbean' by solving John Darling's murder

COMIC STRIP

"I always regretted killing John Darling, but I was involved in a lawsuit to get the characters back. I wanted to make it as tough as possible for them to continue the strip."

— Tom Batiuk


INTERESTING...MOST OF THE SUSPECTS IN JOHN DARLING'S MURDER PASSED THROUGH THE HALLWAY ON THE WAY TO AND FROM THE STUDIO JUST BEFORE THE SHOOTING...
BUT THE ACTUAL SHOOTING TOOK PLACE WHEN THE SYSTEM MONITOR LEFT THE HALLWAY TO SCAN OTHER PARTS OF THE BUILDING...
AND WHEN IT RETURNED TO THE HALL...

By Michael Dean

If there is an interdimensional doorway where the worlds of the comic strip and the comic book intersect, it may be in the mind of *Funky Winkerbean* and *Crankshaft* creator Tom Batiuk.

Batiuk's long affection for the extended narratives of comic books has helped him to resist the trend toward gag-a-day strips that has come to dominate the funny pages. "There are no new narrative continuity strips, and the older ones are no longer really relevant," said Batiuk. "Newspapers ought to be looking for strips designed to hook readers. Instead of making strips easier for people to ignore, they ought to encourage people to come back day after day."

With *Funky Winkerbean,* Batiuk has worked to feature both humor and continuity. "*Funky* has more elements of a soap opera than most humor strips, and I don't consider the term soap opera to be pejorative," Batiuk told ***CBG***. "Stan Lee's *Spider-Man* strip is more of a soap opera. From the beginning, I've wanted to have at least week-long sequences with some kind of narrative that would build from day to day."

Funky's latest narrative sequence has been building since Batiuk's *John Darling* strip ended in August 1990. That strip, about a talk-show host, culminated in a highly unusual sequence for a humor strip, when its protagonist was shot dead in the final week. "I always regretted killing John Darling, but I was involved in a lawsuit to get the characters back," said Batiuk. Although the suit was eventually settled, his rights to the characters were momentarily in question, and he decided to leave the strip with a dead protagonist. "I wanted to make it as tough as possible for them to continue the strip. I figured, if somebody is going to continue this strip, he's going to have to be pretty good."

FUNKY WINKERBEAN
BY TOM BATIUK
WELL, IT'S TIME TO SAY SO LONG TO THE PAST...
AND TO SAY HELLO TO TODAY...
1992 A NEW BEGINNING
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Now, seven years later, *Funky Winkerbean*'s Les Moore returns to the scene of the crime as he researches a book he is writing on the murder of talk-show host John Darling. In honor of *Funky Winkerbean*'s 25th anniversary, Les' investigation will build to an August climax, in which Darling's murder is solved at last. To bag the culprit, Batiuk had to do some detective work himself. "I didn't have a murderer in mind when I ended the strip, so it was kind of fun looking for clues," he said.

This is not the first time Batiuk's strip has dealt with darker subject matter. For Batiuk, the turning point for the *Funky Winkerbean* strip came in 1986, when a major character found herself wrestling with issues of teen-age pregnancy. Lisa, the focus of that storyline, survived to marry Les in a Halloween wedding last year. After the wedding sequence, Batiuk went on to deal with such issues as guns in schools and teen-age suicide.

How do readers react when they find a strip's hero lying in a pool of blood or a teen-age girl overdosing on pills mere inches away from *Blondie* on the newspaper page? "There were some with the kneejerk reaction that funny pages are only meant to be humorous," said Batiuk, "but there is a hunger out there for strips with a little more depth and authenticity."

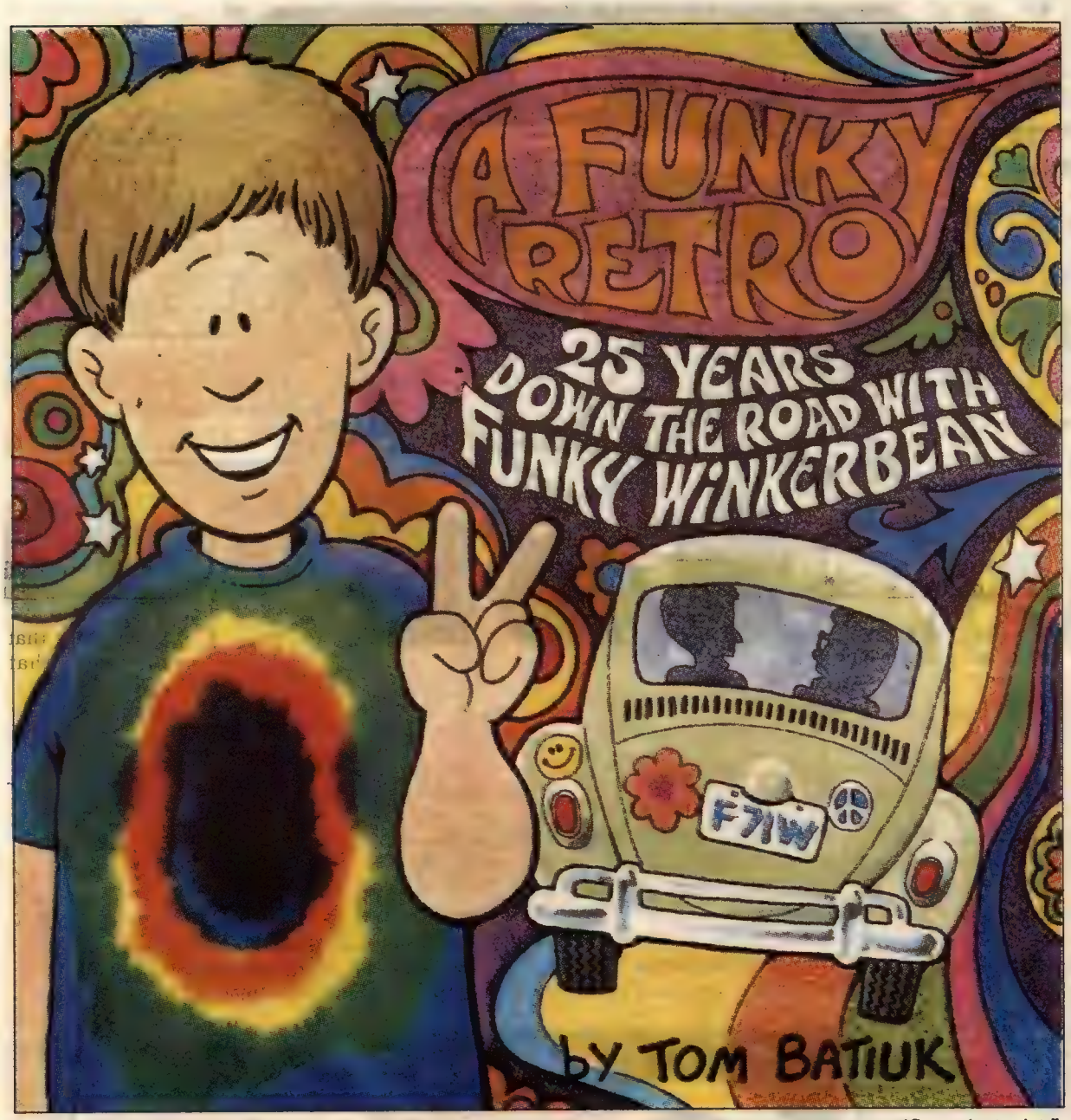
Asked if the balance of serious and humorous material makes for a difficult tightrope to walk, Batiuk said, "It depends on how many restrictions you set for yourself. You have to accept that a sequence may not be funny, but if it's really interesting, that's OK. I'm not writing gags as much as I'm writing behavioral humor that stems from the way things naturally evolve. *Funky Winkerbean* flows very much like life. The strip is more like one long, integrated novel. For the most part, the reaction has been: 'This is a lot of fun.' "

The demands of a daily strip, however, require that its evolving continuity be punctuated by frequent epiphanies, whether poignant or chuckle-inducing. This rhythm becomes second nature for a strip creator, said Batiuk. "I almost think like a strip now. I probably talk like that, with punchlines every couple of panels."

Batiuk's comic-strip instincts have been developing since he began a weekly single-panel cartoon called *Rapping Around* for a Cleveland newspaper. "It's taken 25 years, but the term 'rap' has finally come back around," Batiuk noted.

That strip introduced some of the characters and concepts that became *Funky Winkerbean*. At the time, teen strips were a rarity. Even rarer were teen strips that reflected the experiences that were still fresh in Batiuk's 25-year-old mind. "*Funky* was a reaction to earlier teen strips like *Archie, Ponytail, Jackson Twins*, and *Freckles and His Friends*. I was not that far out of high school, and I wanted to capture the terrors I remembered, like dodgeball. I tried to keep the strip grounded in reality."

Just as *Funky*'s characters were members of a high-school band, Batiuk, who played trom-



bone in school, describes himself as "a recovering band victim" and "the world's worst band-candy seller." Batiuk said there really was a Harry L. Dinkle. Batiuk based the character on his own band director, but, he said, "I actually had to tone him down to make him believable."

After college, Batiuk went straight to DC and Marvel, hoping to realize his long-held ambition of breaking into the comic-book field. "Comic books always seemed like a party that was going on, and I wanted to be invited," he said.

Unfortunately, Batiuk's style was not considered to be a smooth fit with the style found in most comic books. "I got a chilly reception at DC," said Batiuk, "but they were nicer at Marvel. I talked to Roy Thomas, and he explained what they were looking for."

The art form of the comic strip proved to be more amenable to Batiuk, as *Funky Winkerbean* was picked up by the Cleveland-based Publisher's Hall Syndicate and went on to a long and much-collected life. (See the sidebar for a bibliography.) Today, the strip is one of the King Features stable of newspaper comics.

In 1979, Batiuk collaborated with artist Tom Armstrong to create a second strip around the ill-fated John Darling, a character who had been introduced in *Funky*. This strip lasted 11 years and boosted Batiuk into the heady world of celebrities. "Tom Armstrong was a terrific caricaturist," said Batiuk, "and people like Peter Jennings and Barbara Walters would write and ask for autographed originals."

Darling, himself, was invited onto *The Today Show*. Batiuk and Armstrong chatted with Tom Brokaw, while a cardboard cut-out of Darling sat behind the host's desk.

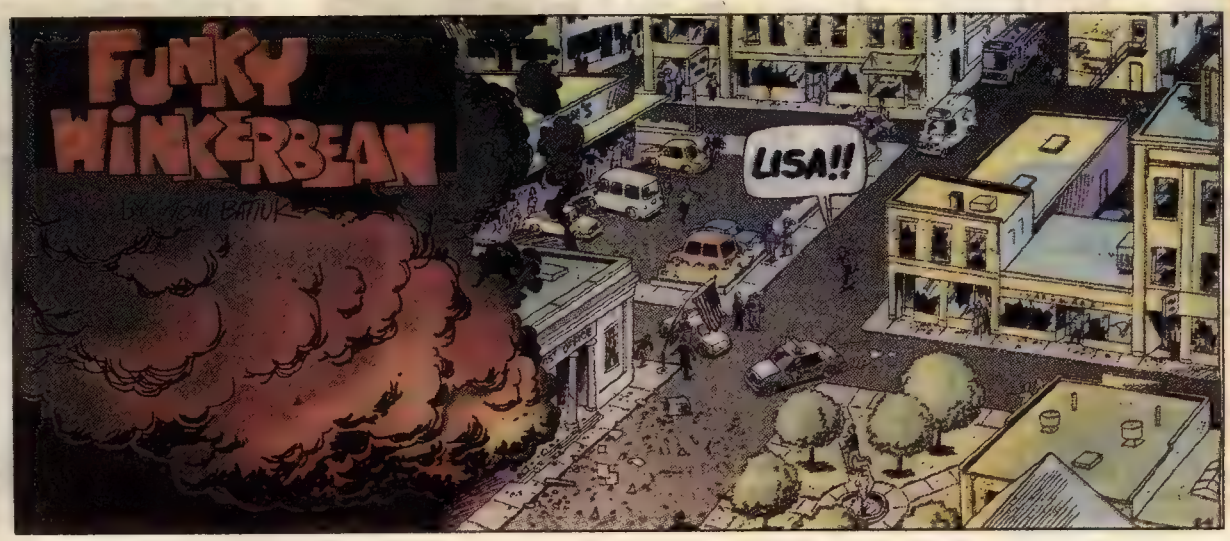
Batiuk has never forgotten his interest in comic books, and frequent comic-book references make their way into his strips. In an early strip, Funky ran into resistance when he tried to turn in a book report on Spider-Man. Batiuk's fellow Ohioan, comic-book writer and ***CBG*** columnist Tony Isabella, has appeared in *Crankshaft*. Les and Lisa said their marriage vows while dressed as Batman and Robin, respectively, in a costume wedding covered in ***CBG*** #1200.

Today, Batiuk said he has mixed feelings about comic books, praising them one minute and nearly giving up on them the next. In a positive mode, Batiuk said, "I gravitate toward solid, story-oriented comic books. The comic book, these days, is where you're going to find really interesting storytelling. It can be a very quiet thing. It doesn't have to be over-the-top adventure."

Batiuk's current favorite comic-book reading includes *Batman & Robin Adventures*, *Superman Adventures*, *Untold Tales of Spider-Man*, and P. Craig Russell's version of Michael Moorcock's *Elric*. Also, he said, "*The Grackle* was interesting storytelling, and Paul Smith's art on *Leave It to Chance* is drop-dead beautiful."

Then a note of exasperation crept into Batiuk's comments: "I've started to wonder if I've outgrown them, because finding the good stuff is so arduous. Many comics today are so derivative and inbred. There seems to be a generation that has moved in that has other comic books as its main reference point. They need to expand their parameters. Super-heroes have been done and redone to death. Comics need more to drive them than a 12-year-old's testosterone."

Just when it began to seem that the comic-book party was winding down for Batiuk, he added, "I know I'll never give up on them, though. The original power that caught me up is still there. They'll always keep drawing me back."



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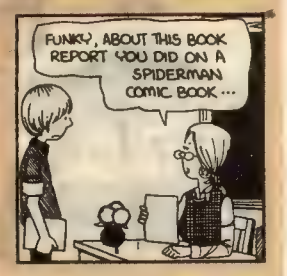
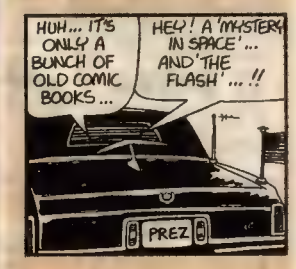
— Tom Batiuk





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Football Fields Are for Band Practice (1986, NLP Marketing)

Sunday Concert (1987, NLP Marketing)

Harry L. Dinkle Live at Carnegie Hall (1988, NLP Marketing)

I Never Promised You a Rose Parade (1990, NLP Marketing)

A Pizza Pilgrim's Progress (1990, ProTech Publishing & Communications)

Gone with the Woodwinds (1992, NLP Marketing)

Would the Ushers Please Lock the Doors (1994, NLP Marketing)

All are paperback editions.

The newest NLP Marketing collection is *Attack of the Band Moms*.

All of the collections from NLP Marketing, which, curiously enough, is a music-publishing company, can still be obtained by writing NLP Marketing, Box 538, Oskaloosa, Iowa 52577.

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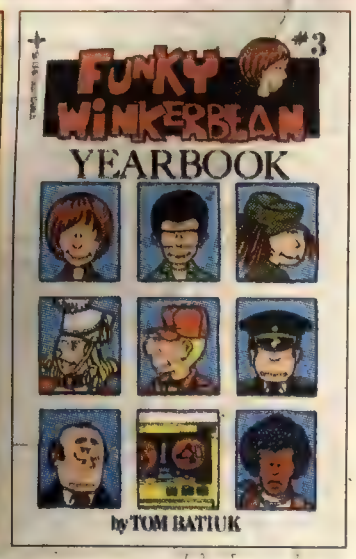

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98 VG 1.25
98 VGF 1.50
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Bantam
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Troll
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Warner
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PB F 5.00 '77

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PB F 3.00 '82
PB VF 4.00 '82

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Tempo
PB VG 3.50 '77

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PB VGF 8.50 '66
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Superman
Tempo
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PB G 1.25 '78

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Galloway
PB FVF 12.00 '73

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Warner
PB G 1.00 '78 4th text

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Warner
PB VG 2.00 '78
PB GVG 1.50 '78

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PB G 2.50 '77

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1 F 3.50
2 VF 3.00
3 VF 3.00
3 VF 3.00
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5 VF 2.50
5 VF 2.50
5 F 2.00
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8 VG 1.25
8 VG 1.25
9 G 0.75
9 VG 1.00
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3 VG 1.50
3 GVG 1.25

Casper Digest Winners
1 VGF 3.00
2 VG 1.75
3 F 1.50
3 VGF 1.25
3 GVG 1.00

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Tempo
PB FR-G 1.00 '73

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Tempo
PB G 1.00 '84

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Tempo
PB F 2.50 '73

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4 G 0.75

New Kids on the Block Digest Magazine
4 G 0.50
5 GVG 0.75

Richie Rich Adventure Digest Magazine
1 VG 2.00

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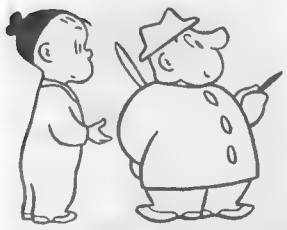
Tempo
PB VF 3.00 '75

**Richie

Cushlamochree! Their creators abandoned them!

COMIC STRIP



"Barnaby's brief decade was brilliant."
— R.C. Harvey

By R.C. Harvey

The prescribed period of mourning is over, so it's probably safe to dwell, for a few column inches, on the subject of beloved comic strips whose creators decide to abandon them before they've run their course: *Calvin and Hobbes*, to be specific. And Bill Watterson.

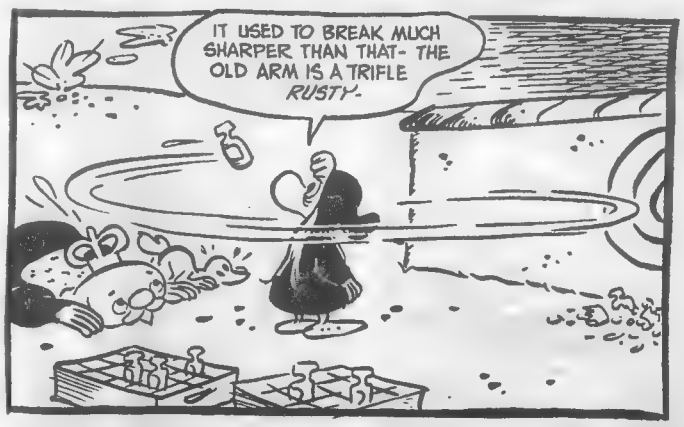
Surely a mere 10 years is not enough. We want, always, to pick up the morning paper, turn to the funnies, and see the spiky-haired kid and his stuffed but sentient tiger capering about. The things we love, we want to have with us permanently. Forever. That explains marriage. And it explains our disappointment at Watterson's decision to leave his comic strip (and us).

We're accustomed to cartoonists who stay the course, who produce these dearly beloved daily interludes in black-and-white forever. Or at least, for their lifetime — and, we hope, for ours. We're used to Charles Schulz and *Peanuts*.

In this respect, as in many others, Watterson was an authentic maverick. He railed against the desecration of the comic-strip medium by its host, the daily newspaper — which has steadily squeezed strips until cartoonists feel they have no space left to draw in. Watterson staked out a relatively expansive Sunday strip format for himself by refusing to let papers publish his strip except in the way he drew it. He refused to cash in on the strip's popularity (reportedly in more than 2000 papers, one of the top four or five strips in history) by letting his syndicate merchandise the characters. He kept them (and himself) pure, uncorrupted by commercial interests.

"A bright star shone outside the window and—"
Right out of the book! A beautiful Fairy Godmother!
Cushlamochree! Broke my magic wand! You wished for a Godparent who could grant wishes?
Lucky boy! Your wish is granted! I'm your Fairy Godfather.

TARGET PRACTISE, EH?
YES- WANDA WITCH IS PRACTISING CASTING SPELLS
I WAS CHAMPION SPELL CASTER AT "WITCHES AND GOBLINS !!."
DURING MY SENIOR YEAR I WAS CAPTAIN OF THE TEAM- WE BEAT EVERY TEAM IN THE LEAGUE - LET'S SEE IF I CAN STILL TOSS A CURVE -



Jack Kent's ***King Aroo*** *ran for 14 years, developing a cult following but little newspaper support. Some of Kent's children's books later featured characters from his strip.*

In this, Watterson was rare. In abandoning his creation after only a decade, however, he was not so rare. Gary Larson did it a year before Watterson. And, shortly before that, Berke Breathed had done it. But these guys are recent history, and I want to reach for some ancient history. And in the mists of the past, I can discern only two other cartoonists who are in the small fraternity that Watterson joins. Both of them created strips that appealed more to the mind than to the belly; both left these creations after comparatively brief runs.

Jack Kent was one of the duo. His *King Aroo*, a fairy-tale-like fantasy invested with gentle humanity, literate wordplay, and an array of intellectual divertissements, began in November 1950. According to reports, it never appeared in more than 100 papers. That was too few for its syndicate, McClure, which dropped the strip after a time, but so loyal were fans in San Francisco that *The San Francisco Chronicle* continued the feature and eventually established a syndicate to distribute it. Alas, this extraordinary effort was not enough: Kent finally discontinued the strip in 1965, signing the last panel on June 14, "With all my love, Jack Kent."

Delicious as *King Aroo* was, I've seen it only in a 1952 collection of the strips published by Doubleday. For the other member of the brotherhood that Watterson joins, it's another story. I read his strip as a youth, and it has been reprinted. I speak, of course, of Crockett Johnson's *Barnaby*.

Like George Herriman's *Krazy Kat* and Kent's *Aroo*, *Barnaby* appealed to a smaller audience than most comic strips. Ron Goulart (in his excellent *Encyclopedia of American Comics*) wrote that it appeared in only 52 newspapers in America. But the strip's readers were an appreciative elite. *Barnaby* hove into public view a scant two years before the demise of the intelligentsia's first love, *Krazy Kat*. Beginning April 20, 1942, the strip lasted not quite 10 years. By then, both Walt Kelly's *Pogo* and Schulz' *Peanuts* were on the scene. But *Barnaby*'s brief decade was brilliant.

Among its passionate fans was pundit Dorothy Parker, who wrote a mash note about the strip when she reviewed a Holt book of reprints in October 1943: "I think, and I am trying to talk calmly, that Barnaby and his friends and oppressors are the most important additions to American arts and letters in Lord knows how many years." She admitted that her review was not a review: It was a valentine, she said.

And she was not alone in her infatuation. Literary critic Louis Untermeyer said, "Barnaby and his attendant sprites are the funniest high-comedy characters since Aristophanes and Thurber." And Isabelle Mallet of the *New York Times* agreed: Crockett Johnson's creation, she said, was "a series of comic strips which, laid end to end, reach from here to wherever you want to go just once before you die."

Johnson's title character was a bright (but not precocious) and level-headed preschooler. But it was Barnaby Baxter's co-star who stole the show — and captured the hearts as well as the minds of America's intellectuals. The real star of the strip was Mr. O'Malley, an Irish pixie purporting to be Barnaby's fairy godfather.

O'Malley showed up on the second day of the strip. Barnaby had just gone to bed, visions of wish-fulfilling fairy godmothers dancing in his head, thanks to the bedtime story his mother had just read to him. Suddenly, through his bedroom window flew a diminutive (his height was later established at two feet, 11 inches) round man with a bulbous nose and pink wings, who made a crash landing at the foot of the boy's bed.

"Cushlamochree!" exclaimed this personage (using the epithet he would make famous with regular use over the next 10 years). "Broke my magic wand," he continued, staring at a bent cigar in his hand. "You wished for a godparent who could grant wishes? Lucky boy! Your wish is granted! I'm your fairy godfather."

"Let me be the first to offer congratulations," he continued the next day. "Yes, m'boy, your troubles are over. O'Malley is on the job."

"Gosh!" said Barnaby.

"I must be flying off now," O'Malley said. "High over the forests ..."

He left by way of the window, but his navigational skills were apparently not the sharpest: He crashed into the shrubbery under the window.

"Gosh!" said Barnaby (as he would repeatedly for the next decade).

The disturbance awakened Barnaby's parents, who, naturally, failed to believe their son's report that he now had a fairy godfather. We, however, were persuaded by the evidence that Barnaby found after his mother and father departed — cigar ashes at the foot of his bed — as well as by the testimony of our eyesight.

The episode introduced one of the leitmotifs of the strip, the chorus of adult disbelief about O'Malley's existence. Barnaby's parents never saw O'Malley and, therefore, never believed in him, despite repeated evidences (short of his physical appearance) that bore witness to his being. (Calvin's relationship with his stuffed tiger echoed this circumstance, but it was one of those accidents: Watterson said he never saw Johnson's strip until after *Calvin and Hobbes* was well along.)

O'Malley confirmed our belief in him by showing up again two days later. But when Barnaby wanted him to grant a wish, O'Malley pointed to his cigar: "I'd

(Continues on Page 40)

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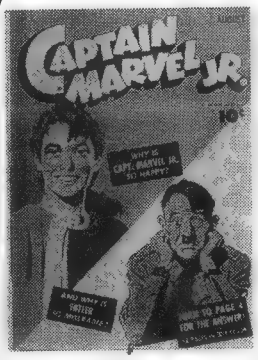


ACTION
28 FR/GD 1s cvr $145
61 VG 105
79 VG+ 110
112 GD 45
151 GD 40
185 GD - 1s cvr 30

ADVENTURE
150 G/VG noc 6 pp Frazetta 75
309 VG (Lehigh Valley) 45

ADVEN. INTO UNKNOWN
48 VG- 19
52 G/VG (scarce Truevision) 75

ADVEN. REX WONDERDOG
10 NM- 145
26 VF+ 55
41 VG+ 20

ADVEN. OF ROBIN HOOD
8 VG/F 28

AIRBOY
V.8 #11 VF+ 70
V.9 #5 G/VG 20
V.9 #6 FN- 30

ALL-AMERICAN
34 VG 185

ALL-AMER. WESTERN
106 VG/F 40

ALL-STAR
55 GD+ 125

AMAZING ADULT FANT
8 G/VG 70
10 VG+ 90
14 VG+ 100

AMAZING ADVEN
4 GD 45
6 VG- 75

AMERICA'S GREATEST
8 VG+ 140

APPROVED
3 VF+ (Wild Boy) 40

ARCHIE'S GIRLS BET/VER
23 FN 50

ARCHIE'S PALS N GALS
1 GD+ 65
2 VG- 65

ASTRO BOY
1 VF- (GK) 185

ATOM
28 NM- (Lehigh Valley copy) 55

ATTACK
54 VG/F 100 pg giant ..30

ATTACK ON PLANET MARS
nn VF- 295

AVENGER
2 (ME) VG/F 40

BASEBALL HEROES
nn GD (scarce) 70

BATMAN
7 GD+ 395
17 FN+ 585
30 FN- 345
39 PR/FR 50
87 VG 90

BILLY THE KID
11 VG+ scarce CDC giant 20

BLACK CAT MYST
48 VF- 60

BLACKHAWK
60 G/VG 30
67 VG 38
94 VG/F 35
105 VG 25
112 VG 30

BLACK JACK
28 VG/NM (rare Ditko) 85

BLACK KNIGHT (Atl)
5 VG 90

BLACK KNIGHT (Toby)
1 VG 35

BLUE BOLT
V.10 #1 VF+ 30

BOB STEELE
3 VG+ 40
102 FN 70

BONANZA FC
1110 FN 90

BOY COMMANDOS
23 VG/F 50

BRAVE & BOLD
22 VF- minor staple rust 175
34 GD corner chew 145
35 VF 315
36 FN+ 170
43 VF 210
44 VF- 135

BRENDA STARR
10 G/VG 80

BRUCE GENTRY
7 G/VG looks nicer 35

BUCK ROGERS
2 (F.Fun.) GD+ 140

BULLS EYE
2 FN+ (S & K) 140

BUSTER CRABBE
1 (F. Fun.) VF 155
4 FN+ Frazetta 225
6 VF 80
9 VF+ 80
10 FN+ 40
11 VF- 50
12 FN 35

CAPT. AMERICA
45 VG- 250

CAPT. MARVEL ADV.
24 GD 45
47 VG- 45

CAPT. MARVEL JR.
10 VG Hitler 215

CAPT. VIDEO
4 VF 260
6 VG- (minor staple rust) 240

CHIEF VICTORIO
nn VG 60

CLASS ILL
40 (HRN 92) F/VF 70
73 NM- 200

COMIC CAVALCADE
5 VG+ 245

CRACK
54 FN 45

CRIME & JUSTICE
21 NM- (file) 25
26 NM- (file) 25

CRIME EXPOSED
2 VG 20

CRIME SUSPSTOR
8 VG 55
25 FN+ 45

CYCLONE
3 VG 100

DARK SHADOWS
1 VG- (Steinway - obscure) 35

DEMON
1 NM- (Lehigh Valley) ...35

DETECTIVE
59 VG/F 360
114 FR- 50
224 VG+ 80
335 VF/NM (Lehigh Valley copy) 40

DOLL MAN QTRLY
12 VG+ (Torchy) 65
15 VG+ (Torchy) 65

DON WINSLOW
71 NM- 40

ELLERY QUEEN
3 VG- 50

FACE
2 FN- 1s cfld 110

FANTASTIC
23 FN- 150

FAST FICTION
2 VG 50
2 GD+ 25

FELIX CAT
39 VG- 25

FIGHTIN NAVY
82 VF+ (scarce square-bound) 30

FIRST CHRISTMAS
3-D FN w/glasses (scarce) 100

FLASH
23 GD 130
47 FAIR cvr loose 65
66 VG 135
156 VF/NM (Lehigh Valley) 55

FLASH GORDON FC
247 FN+ 50

FOREIGN INTRIGUES
14 VF 25

4-MOST
V.8 #3 FN- LB Cole 35
V.8 #4 FN 25
39 FN 30

FOX & CROW
26 VG nice pgs 20
32 G/VG 15
55 G/VG 10

FRONTIER FIGHTERS
3 GD wtr dmg 30

FRONTLINE COMBAT
4 VG+ 50
6 FN+ 50

FUNLAND (Croyden)
1 VG 22

FUNNIES
9 VG- 100

GHOST BREAKERS
1 FN- 80

GREEN HORNET
24 VG+ 85

GREEN LANTERN (1st)
31 VG- 150

GREEN LANTERN (2nd)
34 NM- (Lehigh) 100

HAND OF FATE
25 b FN- 30

HAUNT OF FEAR
16 (#2) VG+ 195
5 VG+ 110

HILLBILLY
3 VF/NM (file) 25
4 NM- (file) 25

HIT
29 GD+ 48
49 VG+ 25

HOLIDAY
8 FN- (LB Cole) 40

HOPALONG CASSIDY
53 VF+ 45
86 VF (1st DC) 175
101 VF/NM 50
117 VF/NM 40

HOT RODS/RACING CARS
34 G/VG (Giant) 15

HOUSE OF SECRETS
92 VG/F 65

I LOVE YOU
60 VF/NM (file - Elvis) 100

JEEP
1 VG/F 65

JERRY DRUMMER
10 VF 25
11 NM- 35
12 VF+ 25

JIMMY WAKELY
10 FN 85

JOE LOUIS
2 FN- 100

JOE PALOOKA
1 (1st Ser.) G/VG 90

JOHN WAYNE
13 VF 160
18 FN- 85
23 VF+ 160
26 VF/NM photo cvr ..180
27 VF- 150
29 GD- stains 27

JOHNNY QUEST
1 G/VG elusive book 45

JOURNEY UNK WORLDS
24 VG 35

JUMBO
49 VG/F loose cfld 75
51 FN+ 90
60 VG+ 60
106 VG+ 35
108 VG/F 40
112 VG+ great Baker Sky Girl 35
121 FN 50

JUNGLE
96 VG+ 35
98 VG+ great SOTI image 70

JUNGLE TALES
1 (Atlas) VG wp 145

JUSTICE
29 VG/F 15

JUSTICE LEAGUE
44 NM (Lehigh Valley) ..50

KAANGA
1 FN- 140

KATY KEEN ANN
5 FN+ 85

KID COLT
3 VG 60

KING COMICS
18 GD+ 60

LITTLE EVA 3-D
1 FN but no glasses 40

LONG JOHN SILVER
30 F/VF 30
31 F/VF 30
32 VF- 35

LORNA JUNGLE GIRL
21 VF 35
24 FN 25
25 VF- 35

MAD
4 FN 195
13 VG- 70

MANDRAKE FC
752 FN- 25

MARCO POLO
nn VF/NM (scarce) 85

MILITARY
20 VG+ 145

MR. DISTRICT ATTY
57 VG 20

MODERN
102 VG (scarce) 65

MOON GIRL
1 GD 85
7 VG (scarce) 95

MORE FUN
71 cfld gone o/w GD- 250

MY DATE
1 VG/F (2nd Romance - S & W) 75

MY GREATEST ADVEN.
4 F/VF 170
9 FN- 100

MYST IN SPACE
3 VG 170
31 GD+ 35
75 FN- 70

MYST UNEXPL WORLDS
7 VG+ Ditko giant 45
16 VF+ (file) 20

NATIONAL
59 VG 20
67 VG+ 25

NEBBS
1 VG+ 20

NURSE BETSY CRANE
17 VG+ 15

OUR FIGHTING FORCES
2 GD+ 45

OUTER SPACE
19 VF 70

PHIL RIZZUTO
nn GD 50

POLICE
22 VG+ 145

PUBLIC DEFENDER
11 VF+ (file) 25

RACKET SQUAD
13 VF (file - shuster) 40

RALPH KINER
nn G/VG 60

RAWHIDE KID
9 VF- 60
10 VF- 60
14 VG- 20
17 FAIR (Kirby Orig) 30

REPTISAURUS
3 VF+ (file) 30
4 FN+ (file) 20
5 VF+ (file) 25
7 VF (file) 25
8 VF+ (file) 25
Spec Edit 1 NM- (file) 30

REX ALLEN FC
316 VF+ 120
2 VF+ 55
3 VF+ 40
4 VF+ 40
7 VF/NM 45
8 VF 35
9 VF+ 40
10 VF 35

REX HART
6 FN- 55

ROBIN HOOD (M.E.)
53 (#2) VF/NM 55
3 VG/F 25
4 F/VF 40
5 F/VF 40

ROBIN HOOD TALES
10 VG- 45

ROOKIE COP
33 VF/NM (file) 30

SEA HUNT
4 VF- 40

SECRET MYST
16 VG+ 35

SENSATION
33 VG- 80
39 FN 125
75 GD+ 35
107 GD- (scarce) 50

SGT BILKO
5 G/VG 35

SHADOW
V.2 #2 FN+ 175

SHOCK SUSPSTOR
6 GD 30
7 VG (Feldstein auto-graph) 65
18 VG- 30

SHOWCASE
11 VG- 220
25 GD- 30

SMASH
15 VG- 150

SOLDIER & MARINE
12 VF+ (file) 15

SOLDIERS OF FORTUNE
1 VF+ 100
8 NM- 70
10 VF/NM 60

SPACE ADVEN
7 FN (file) 40
25 FN (file) 40
27 FN 45
30 VF- (file) 25
33 FN- (file) 110

SPACE PATROL
1 FN 195

SPACE WAR
12 VF+ (file) 20

SPARKLER
25 VF/F 90

SPORTS ACTION
12 VG/F 40

STAR-SPANG WAR
86 FN 30
143 NM (Lehigh) 55

STARTLING
34 VG+ 80
35 VG 70

STRAIGHT ARROW
1 VG- 55
10 NM- 80

STRANGE ADVEN.
5 FN 190
8 F/VF 285
41 FN 95
59 FN 50
74 VG- 25
77 VG 30

STRANGE FANTASY
11 G/VG 30

STRANGE STORIES ANOTHER WORLD
2 VG 70

STRANGE SUSP STORIES
28 NM- (file) 45
36 FN (giant) 35

STRANGE TALES
85 VG- 30
88 VG+ 35
90 VG+ 35
101 G/VG Stan Lee autograph 145

SUB-MARINER
26 F/VF 325

SUGAR & SPIKE
19 VG- 45

SUPERBOY
66 VG- 25

SUPER CIRCUS
1 VG 20

SUPERMAN
16 G/VG 210
27 G/VG 145
31 FAIR- 45
47 FN+ 210
48 VG/F 140
68 VG- 85
74 VG- 85
91 GD 40
95 FR 30
98 G/VG 55

SUPERMAN
102 VG- 65
175 NM- (Lehigh Valley) 50

TALES FR/ CRYPT
36 VG- 55
42 VG+ very nice pgs ..70

TALES MYSTER TRAV
4 VG- 60

TALES OF SUSPENSE
5 FN wp 120

TALES OF UNEXPECTED
4 GD wtr stains 35

TERRORS OF JUNGLE
19 (#3) VF very nice pgs 110
7 FN+ very nice pgs 75

TEX TAYLOR
8 VF- 80

TIM HOLT
38 F/VF 40

TOMAHAWK
49 VF/NM 60
51 VF+ 40

TOM CORBETT FC
378 F/VF 75

TRUE COMICS
81 VG/F (scarce) 40

TRUE 3-D
1 NM (file) 50

TUROK
16 VF 55
21 VF/NM 50

TWO-FISTED TALES
22 VG+ 55
25 FN 60

UNUSUAL TALES
3 VF 30

VALOR
4 VG+ 35
5 VF+ 30

VENUS
11 VG/F end world c/s 140

WEIRD HORRORS
2 GD+ looks nicer 30

WEIRD SCIENCE
14 (#3) VG+ 150
8 VG- 70
11 VG/F 70
13 VG/F 70
16 VG 60

WEIRD SCI-FANTASY
29 VG 100

WESTERN
8 VF 105
49 VG+ 22
63 VF/NM 45
75 FN 25

WHIZ
143 FN+ 65

WILD BOY (Z.D.)
5 VF+ 45
6 VF- 35

WILD BOY (St. J.)
14 VF (Matt Baker) 50

WINGS
112 VG Flying Saucer cvr 25
117 VG 25
120 VG- 23

WONDER
8 FAIR 30

WONDER WOMAN
70 VG 40

WORLDS FINEST
12 G/VG nicer but cvr unglued 170
31 FR/GD 45

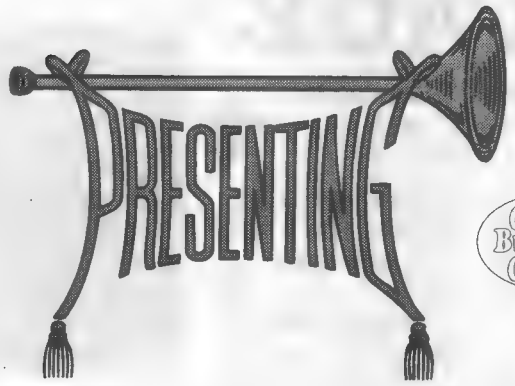
X-MEN
1 POOR 145

YANKS IN BATTLE
1 FN+ 25

YOUNG HEROES
35 NM- (very scarce) 90
36 FN (very scarce) 40

ZIP
21 VG 110
38 VG- 70
40 VG+ 55
42 VG+ 60

MY PERSONAL WANTS INCLUDE: Confessions of the Lovelorn 54; Commander Battle 3; Cookie 49, 50; Farmer's Daughter 1 - 4; Fox Giants (Most); Hickory 1 - 3, 5; Hillbilly 1; Kilroys 49; Lovelorn 50, 51; Romantic Adventures 47, 48; Slick Chick 3; Fox & Crow cartoons on video; Deathless Deer original comic strip art. Will trade or purchase. Thanks!



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341 VG/F 40.00
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363 F King of R.M. 20.00
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391 F U. Wiggily 22.00
393 VG Bugs B. 15.00
394 VG/F D. Duck 44.00
399 VG Porky Pig 9.00
410 VG P. Pig 9.00
428 F Uncle Wiggily 16.00
434 F- Rin Tin Tin 39.00
456 G Uncle Scrooge 61.00
465 G Francis 8.00
1014 VG Lennon Sisters 30.00

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4 F 43.00
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8 VG+ 33.00
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Barnaby

From Page 36

love to, m'lad, but this fine Havana magic wand is a bit too short to grant wishes with."

When Barnaby said his father had a whole box of cigars in the library, O'Malley brightened immediately. "Well, m'boy — what are we waiting for?" he said.

But Barnaby's belief in his fairy godfather persisted through years of O'Malley's self-serving contrivances, despite his eventual perception that the pixie was a pest. We, on the other hand, saw immediately that O'Malley was much more than a mere annoyance: He was a con artist and bunco steerer of bombastic dimensions, a pretentious windbag, a bumbling blowhard whose visage and demeanor evoked the honored icon of the breed, W.C. Fields (who was himself a fan of the strip, calling it "a whiz"). It would seem that Jackeen J. O'Malley picked Barnaby to serve a principal part in his latest shell game — namely, that of the dupe. And certainly the boy picked up his part quickly, supplying both of O'Malley's chief needs: provender from his mother's larder and cigars from his father's humidor. But, while subsistence alone is a worthy objective for the average confidence man, it didn't seem enough for O'Malley.

We were quickly persuaded that the godfather racket was not just O'Malley's latest scam: He really *was* a pixie, and godfathering was apparently a career he intended to pursue with both dedication and sincerity. So in believing in his fairy godfather, Barnaby was scarcely the dupe he might, at first blush, have seemed. Moreover, while the boy was loyal to O'Malley, he was not entirely taken in by him. Barnaby's faith was of the pragmatic sort: It required an occasional demonstration of his godfather's self-proclaimed magical abilities.

In balancing O'Malley's aspirations against Barnaby's mild (but persistent) skepticism, Johnson found the dynamic of his strip. Unfortunately for the would-be fairy godfather (but happily — hilariously so — for us), O'Malley's talent in the magic line was not up to any sort of par. His displays of power in this department often backfired — or went in some wholly unanticipated direction. It wasn't that he failed, exactly; it's just that he was remarkably unimpressive, if not completely ineffectual.

At first, for example, he tried to dazzle his new godson with card tricks (the cheapest kind of magic, you see) but was incapable of pulling the designated card from the deck. So he proceeded to more esoteric endeavors, volunteering to rid the household of werewolves or to charm the cattle and the crops against the ravages of evil spirits or to drive out snakes. When Barnaby demurred, O'Malley offered instead to "bestow the blessing of a never-failing water supply upon this plot of land."

"But we've got city water, Mr. O'Malley," Barnaby protested.

"Not to be compared in taste with the clear, cool, beautiful nectar of the natural earth," O'Malley crooned. "Makes me thirst merely to describe it ... er ... Is there any beer on ice, m'boy?"

O'Malley was always hungry or thirsty and forever out for himself, so it didn't take much to divert him from one self-serving project to another. But he wasn't always a complete failure. Once, trying to make an invisible leprechaun become visible, O'Malley waved his magic wand (the ever-present cigar) and — presto — made himself invisible.

There was just enough of this kind of evidence of his powers to sustain Barnaby's belief — and ours. But the comedy of the strip arose from O'Malley's ineffectuality — and from the subsequent wriggling he did to maintain Barnaby's faith in the face of his own failure. Take the time that Barnaby wished to be an air-raid warden.

"No trick at all for a first-rate fairy godfather," O'Malley said. "A flick of the magic wand and you're an air-raid warden," he went on, waving his cigar over the boy's head. "I must be off now."

"But Mr. O'Malley," Barnaby cried. "Where's my arm band?"

"Of course you haven't an arm band, m'boy," explained the departing fairy godfather. "You're a *secret* air warden! Just stand by for very important instructions."

Much of the humor in the strip was sophisticated irony, depending upon our recognizing things about O'Malley that Barnaby saw but never admitted — namely, that the pixie was an authentic con-man, a grasping and self-centered social parasite, and a raving egomaniac. He was a troublemaker.

One time, O'Malley was regaling his godson (as he often did) with recollections of one of his numerous earlier careers — this one as a fire-fighter:

"I once got a fire in Chicago under control so neatly and with such dispatch that some of the outlying districts were scarcely scorched," he said. "Well, they may have been scorched a bit, but they weren't charred much. I remember the fire so well because it was the evening I'd had such a trying time attempting to extract some milk for an eggnog from a cow owned by a Mrs. O'Leary."

Barnaby was doubtless too young and unschooled to recognize that O'Malley had just confessed to starting the same famous and devastating Chicago fire that he also claimed to have been instrumental in extinguishing. In the same vein, another time, O'Malley was bragging about his skill as a cartographer and admitted to having "laid out a couple of adjacent tracts of land for two bosom friends named Hatfield and McCoy."

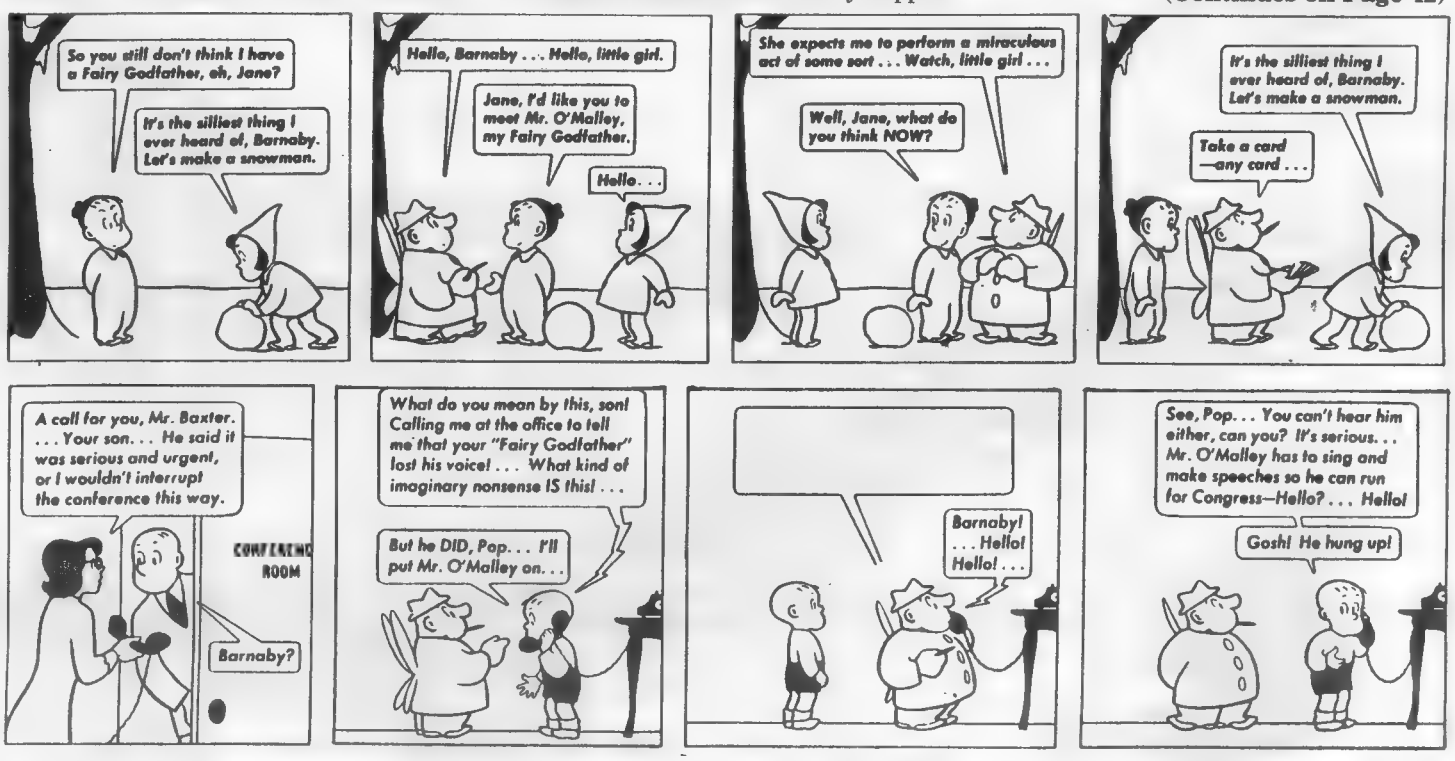
By now, we were more than willing to believe that the pixie had started both the Chicago fire and the Hatfield-McCoy feud: We'd witnessed several demonstrations of his magical ability and, therefore, knew that his wand worked — usually not in the ways intended and often with results bordering on minor disaster. But it did work.

We may have believed in O'Malley, but Barnaby Baxter's parents never did. And they often (without success) tried to dissuade their son of his mistaken conviction. And that leads us to the theme of the strip. As Goulart observed, "One of the quiet ironies of the strip was that all the fantastic events that caused the Baxters to worry and fret over their son's mental state were actually happening. What Johnson seemed to be saying was that to a child, the world is a much more marvelous and wonderful place than adults notice it to be."

The fantasy world created by a pint-sized confidence man and an imaginative preschooler turned out to be quite real. But it was, nonetheless, a world the adults around them could never comprehend: Adults were too realistic, too skeptical, to accept the world of the imagination. Thus, *Barnaby* was a kind of Peter Pan parable, testifying to the eternal appeal of the imaginary world of the young. The strip thereby affirmed the power of the imagination — and its truth, the truth of faith. The power of the imagination is creative: What we believe in becomes fact — or acquires the force of fact — and, thereby, shapes our lives.

Crockett Johnson's drawing style suited Barnaby's world, a child's world: He drew in simple outlines, relying entirely upon flat blacks to provide visual variety. The drawings looked like the pictures in children's coloring books: no shading, no feathering. And no perspective, either. No variety in camera angles. Everything was seen from the same side view. Backgrounds were rendered as flat planes, and we looked at the strip as if peering into one of those children's dioramas made of paper cut-outs. It was a matter-of-fact minimalism: The distillation of detail was wholly accurate in rendition. Although childlike in simplicity, the drawings were not crude or amateurish, like a child's early attempts. Despite the economy of line, Johnson's pictures were nonetheless sophisticated renderings, capable, with the cartoonist's subtle touches, of a marvelous expressiveness. The action was usually restrained, so a raised eyebrow was as pro-

(Continues on Page 42)


So you still don't think I have a Fairy Godfather, eh, Jane?
It's the silliest thing I ever heard of, Barnaby. Let's make a snowman.
Hello, Barnaby . . . Hello, little girl.
Jane, I'd like you to meet Mr. O'Malley, my Fairy Godfather.
Hello. . .
She expects me to perform a miraculous act of some sort . . . Watch, little girl . . .
Well, Jane, what do you think NOW?
It's the silliest thing I ever heard of, Barnaby. Let's make a snowman.
Take a card —any card . . .
A call for you, Mr. Baxter. . . . Your son. . . He said it was serious and urgent, or I wouldn't interrupt the conference this way.
CONFERENCE ROOM
Barnaby?
What do you mean by this, son! Calling me at the office to tell me that your "Fairy Godfather" lost his voice! . . . What kind of imaginary nonsense IS this! . . .
But he DID, Pop. . . I'll put Mr. O'Malley on. . .
Barnaby! . . . Hello! Hello! . . .
See, Pop. . . You can't hear him either, can you? It's serious. . . Mr. O'Malley has to sing and make speeches so he can run for Congress—Hello? . . . Hello!
Gosh! He hung up!

Is Mr. O'Malley real? Barnaby's playmate Jane knows O'Malley is real. He just doesn't impress her. Barnaby's parents think O'Malley is imaginary, and nothing Barnaby can contrive will convince them otherwise.

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85 VF 8.00
86 F+ 6.00
87 VF 8.00
88 VF+ 10.00
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91 VF/NM 11.00
92 VF/NM 11.00
93 VF+ 10.00
94 VF+ 10.00
95 VF 8.00
96 VF+ 10.00
97 VF+ 10.00
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170 VF+ 40.00
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172 VF/NM 50.00
173 VF/NM 50.00
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176 VF/NM 45.00
177 VF- 25.00
178 VF/NM 40.00
179 VF+ 30.00
180 VF+ 30.00
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182 VF 25.00
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3 FR 125.00
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6 VG+ 335.00
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20 F+ 160.00
21 F+ 115.00
22 F+ 70.00
23 VF 95.00
24 F 50.00
25 VG 90.00
26 VG+ 115.00
27 F/VF 95.00
28 VG+ 70.00
29 VG+ 34.00
30 VG+ 34.00
31 VF- 50.00
32 VF 60.00
33 VF 70.00
34 VF- 48.00
35 VF 60.00
35 VG+ 30.00
36 VF 62.00
37 VF 62.00
38 VF+ 80.00
39 F- 30.00
40 VG+ 30.00
41 VF 42.00
42 VF 42.00
43 F+ 32.00
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45 VG+ 20.00
46 VF 42.00
47 VF+ 55.00
48 VF 550.00
49 VF- 120.00
50 VG/F 85.00
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52 F+ 52.00
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55 VF- 55.00
56 VF 45.00
57 VF 45.00
58 VF/NM 70.00
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94 VF+ 16.00
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97 VG+ 6.00
100 VF+ 60.00

FANTASTIC FOUR ANNUAL
1 VG+ 125.00
2 VG 60.00
3 VG+ 34.00
4 VF- 40.00
5 VF 70.00
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9 F+ 6.00
10 F+ 6.00

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102 VF+ 135.00
103 F 29.00
104 F+ 34.00
105 F+ 29 00
106 VF+ 50.00
107 VF+ 50.00
108 F+ 29.00
109 F+ 20.00
110 VF 25.00
111 VF 21.00
112 VF 20.00
113 VF 21.00
114 VF 20.00
115 F+ 17.00
116 VF 21.00
117 VF 21.00
119 VF 20.00
122 VF 30.00
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IRON FIST
14 VG+ 52.00

IRON MAN
1 VF 250.00
2 VF+ 100.00
3 VF+ 70.00
4 VF- 32.00
5 VF 40.00
6 VF/NM 45.00
7 VF 30.00
8 F 18.00
9 VF+ 40.00
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12 VF 20.00
13 VF+ 25.00
14 VF- 16.00
15 VF 20.00
18 VF+ 25.00
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88 VG 65 00
89 VG+ 80.00
90 VG/F 50.00
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94 FR 10.00
95 F+ 70.00
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102 F 33.00
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108 F+ 42.00
109 F 47.00
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118 G 9 00
119 F 28.00
120 F+ 36.00
121 VF+ 65.00
122 F+ 36.00
123 VF- 40.00
124 F/VF 38 00
125 F 28.00

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MARVEL TALES
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17 VF 5.00

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1 VF+ 25.00
2 VF 11.00
3 VF/NM 15.00
4 VF/NM 15.00
5 VF/NM 15.00
6 NM 20.00
7 VF/NM 15.00
8 VF/NM 15.00
9 VF/NM 16.00
12 VF+ 13.00
13 VF 11.00

SGT. FURY
1 VG 225.00
92 VF/NM 11.00
93 F+ 7 00
94 VF+ 10.00
95 F+ 7.00
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SGT. FURY ANNUAL
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2 VF- 25.00
3 F+ 16.00
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1 VF/NM 50.00

STRANGE TALES
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102 F+ 160.00
103 F+ 135.00
129 F+ 40.00
131 VF 40.00
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156 F+ 20.00
157 VF 25 00
158 VF+ 35.00
160 VF 21.00
161 VF 22.00
162 VF/NM 35.00
163 VF+ 30.00
164 VF 21.00
165 F+ 17.00
166 VF- 18.00
167 VF 32.00
168 VF 21.00

STRANGE TALES ANNUAL
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SUB-MARINER
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2 VF 39.00
3 VF/NM 35 00
4 F+ 21 00
5 VF/NM 35.00
6 VF+ 35.00
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8 VF+ 35.00
9 VF 25.00
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39 VG 680.00
40 G 130.00
41 VG+ 160.00
42 F+ 160.00
43 VG 80.00
44 VG 80.00
45 F+ 160.00
46 F 73.00
47 F+ 100.00
48 F+ 120.00
50 VG/F 42.00
51 F+ 52.00
52 VF 90.00
53 F/VF 42.00
54 G 10.00
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100 F/VF 30.00
101 VF+ 50.00

THOR
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127 VG+ 20 00
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130 F+ 27.00
131 F+ 25 00
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133 VF/NM 50 00
134 VF 40.00
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136 VF+ 40.00
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143 VF/NM 30.00
144 NM 50.00
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151 VF+ 25.00
152 VF/NM 30 00
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158 NM- 75.00
159 VF/NM 30.00
160 VF/NM 30.00
162 VF+ 30 00
163 VF/NM 20.00
165 VF- 28.00
166 VF 30.00
167 VF+ 18.00
170 VF/NM 20.00
171 VF+ 18.00
181 F+ 8.00
182 VF 5.00

THOR ANNUAL
2 F+ 28.00
3 VF+ 10.00
4 F+ 6.00

WARLOCK
1 VF+ 20.00

WEREWOLF BY NIGHT
1 F+ 26.00

X-MEN
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41 VG 14 00
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44 VG+ 18 00
45 F+ 28 00
46 VF 40.00
48 VG+ 18 00
49 F 22 00
50 VF 42 00
51 F+ 32 00
52 VG 16 00
53 VF 42 00
54 F+ 32.00
55 VG+ 20 00
56 F+ 28 00
56 VF 40.00
57 VF 40.00
58 VG+ 24.00
59 VG+ 17 00
60 VG/F 18.00
61 VF+ 50.00
62 VG 14.00
63 F+ 28.00
65 VF 40 00
65 VF+ 50.00
69 VF+ 25.00
72 VF 16.00
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74 VF 16.00
75 VF+ 20.00
76 VF 16 00
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81 VF+ 20.00
82 F+ 13.00
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84 F 10 00
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95 VG 20.00
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98 G 10.00
99 VG+ 25 00
100 VF+ 60.00

X-MEN ANNUAL
1 G 9.00
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Barnaby

From Page 40

vocative as a sounding trumpet.

The simplicity of the drawing style worked to enhance Johnson's strengths as a storyteller. *Barnaby* was a highly verbal production, and the simple pictures permitted Johnson to play his literate word games without much risk that his readers would be distracted by the visuals. O'Malley's baroque bombast acquired comic weight in contrast to the unpretentious pictures. And from the comedy emerged the portrait of the character (or vice versa). Relying on word and action rather than graphic pyrotechnics, Johnson achieved a peculiarly satisfying triumph of characterization. O'Malley was a stock character and, in many ways, a one-dimensional figure, but his personality was revealed in fascinating ironic nuance. Hence, our delight at his shenanigans — an essentially intellectual joy.

Before the strip had run a year, Johnson found it necessary to modify O'Malley's physical appearance in the interest of characterization. By October 1942, O'Malley was rounder than he had been when he had first flown into Barnaby's window. The adjustments were subtle: O'Malley's body became slightly smaller, his head slightly larger, and his nose rounder. In changing the relative size of various parts of O'Malley's physique, Johnson made his pixie protagonist cuter — and, hence, more appealing. Given O'Malley's self-serving personality, he needed all the physical appeal Johnson could muster to the task.

The top panel was O'Malley's debut; the bottom panel is O'Malley as redrawn for book publication.

Johnson employed a highly imaginative supporting cast to bring out the pixie's best (or worst) traits. Most of them were as one-dimensional as O'Malley, but each of these dimensions threw O'Malley's into bolder relief. There were Launcelot McSnoyd (an invisible leprechaun with a nasty disposition and a thick Brooklyn accent, who delighted in annoying O'Malley) and Jane Shultz (Barnaby's playmate, the only other human to see O'Malley, but one who had very little use for him and did not much conceal her disdain, even in O'Malley's august presence). And then there was Gorgon, the dog Barnaby got one Christmas. Gorgon could talk and, when he did, he claimed his father was the original Hound of the Baskervilles. He also committed an endless series of puns: "I'm dog tired," he'd say brightly.

O'Malley introduced Barnaby (and us) to an intriguing collection of old friends and former associates. We met Gus the Ghost, the most timid spook on the face of the planet, so frightened by the noises in the deserted house he was "haunting" that he left and took up residence in the Baxter basement. (Later, he became a ghost writer to produce O'Malley's autobiography.) We met an authentic giant — a mental giant (three feet tall) named Atlas who couldn't conduct a conversation without working it out in advance on his slide rule.

Johnson concocted a number of settings or situations to test the rotund pixie's mettle. One summer, Barnaby, Jane, O'Malley, and Gus went to camp. Another summer, they all went to Jane's aunt's cottage at the seashore, and O'Malley went treasure hunting (meeting his old friend, that legendary denizen of the deep, Davy Jones, who always had a cold — "The dampness, you know," he explained). The strip's premise allowed Johnson great latitude in which to ply his comedic and satiric talents. Once O'Malley ran for Congress — and won. On another occasion, he became a wizard of Wall Street so Johnson could poke fun at the pretensions of the financial world.

Appropriately enough for a strip in which the existence of the chief player is in question, Crockett Johnson didn't exist, either. Crockett Johnson was the pen name adopted by David Johnson Leisk, who, at the time of *Barnaby's* debut, was a freelance cartoonist, most noted for a feature he did for *Collier's* called "The Little Man with the Eyes." He had carted ice, played a little professional football, and worked in Macy's art department and at McGraw-Hill's. With a cartoonist's characteristic self-depreciation, Johnson claimed he decided to do a daily newspaper comic strip because he was lazy, implying that one of the world's most demanding and unrelenting jobs is in reality one of the easiest, something to be done on a spare afternoon once a week.

In practice, Johnson perhaps did reduce the amount of time necessary to produce his strip. He was also a typographer and, instead of hand-lettering the speech balloons, he set type for them. It probably didn't save that much time, but it did enable Johnson to cram more words into each panel than he could have by lettering it all by hand. And with a verbose protagonist like O'Malley, the innovation paid grandiloquent dividends.

Unhappily for its fans, *Barnaby* proved short-lived. Johnson, true to his own assessment of his industriousness, wearied of the unyielding daily, weekly, monthly, yearly grind of doing a daily comic strip and turned its production over to two others. By 1947 (only five years after Johnson had started the strip), *Barnaby* was being written by Ted Farro and drawn by Jack Morley. Johnson supervised the production, but apparently the magic started to fade. Never a widely circulated feature, *Barnaby* began to lose papers. Johnson took control once more in an attempt to save it, but his heart wasn't in it, and he ended the strip Feb. 2, 1952.

Johnson was persuaded to attempt a revival of the strip in 1962, redrawing the material for a new audience and slightly redesigning Gorgon to be cuter, but it didn't work. The strip was gone forever. The first couple of adventures were redrawn and printed by Holt in hardcover, elegantly and at a generous dimension (only two panels of each daily installment to a page, and the pages were 5″ x 7″): *Barnaby* and *Barnaby and Mr. O'Malley*. In 1986, Ballantine issued a series of five reprint paperbacks at the conventional size (and consequent reduction of panels and text). A sixth title was listed, but I've never seen it.

Barnaby was one of the few strips to have a conclusion as well as an ending date. Johnson's last story was, in a poignantly backhanded way, an affirmation of the strip's theme. As Barnaby approached his sixth birthday, his father told the boy that "big boys don't have fairy godfathers." O'Malley confirmed Baxter's assertion, and, after attending Barnaby's birthday party, the pixie left for good. Looking out his window that night, Barnaby saw a shooting star, and, remembering that he had seen just such a star on the night O'Malley had first appeared, he wondered if the star was O'Malley going away. The strip's last panel showed O'Malley in flight against a starry night backdrop.

Calvin and Hobbes, with a poetic coincidence worth savoring, made their last appearance in the reverse hue — white — as they cruised on a sled over a snowy rise into an unknown future.

We'll miss them.

Kent, after leaving *King Aroo*, started writing books for children, eventually producing 39 titles of his own devising and illustrating another 22. Johnson also went into children's literature, creating a series of books starring the inquisitive Harold. Perhaps Watterson will do the same.

Unhappily, the historical record does not brim with success stories for cartoonists who leave immensely popular features. Neither *King Aroo* nor *Barnaby* were widely circulated; they were popular only with a small (albeit discriminating) audience. And their creators were able to carry much the same sensibility as had animated their strips into their literary endeavors. Both their strips, after all, appealed to children as well as to adults.

Watterson's work, on the other hand, was aimed pretty nearly exclusively at adults. His sensibility was that of an adult observer of the adult world. I doubt that his gift can be translated into books for kids.

It'll be fascinating to watch what Watterson will do next. I very much fear, however, that his comic strip was one of those unique creations: It stimulated his creative juices, which, in turn, inspired him to do even better work. The history of the medium shows us many such instances of the uniqueness of creative chemistry. E.C. Segar, for all his command of comedy, didn't click big until he invented Popeye. Alex Raymond succeeded spectacularly with *Flash Gordon* but not with the two other strips he launched at the same time, *Secret Agent X-9* and *Jungle Jim*. Milton Caniff found his métier in pre-World War II China, not in Dickie Dare's dreams. Roy Crane produced pace-setting material in *Wash Tubbs* (particularly after the arrival of Captain Easy), but his *Buz Sawyer*, though durable, was not the flash of genius his firstborn had been. Ditto Caniff's *Steve Canyon*.

The mix of material and sensibility can produce monumental achievements. But the chemistry must be right. And that chemistry doesn't happen every time a creator sits down to concoct something new. *Calvin and Hobbes* was so uniquely Watterson's that it's hard to imagine something else that he could produce that would cast as binding a spell over us.

But we'll see.

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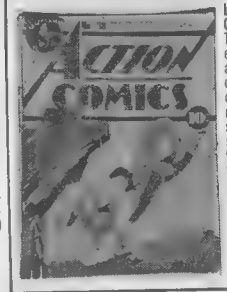
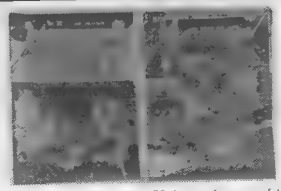
GOLDEN AGE DC COMIC BOOKS

Lot 1 Action Comics #26 Nice vintage Superman cover with our favorite hero flying through the night, two thugs in hand. Rarely seen yet underpriced early issue Copy shows a spine roll and 1 ½" split at the top spine, ½" piece out of lower right corner Paper is off-white to light cream, a nice unrestored and well-preserved early issue, overall GD MB $70

Lot 2 Action Comics #33 Mr. America's first appearance shows average spine wear and tiny top edge tears, with few other flaws, off-white pages and nice colors. Solid VG- copy of a seldomseen early Action ..... MB $100



Lot 3 Action Comics #38 Tough-to-find early issue sports a bright and clean yellow cover, just exhibiting a very slight spine roll and 1" split at the bottom spine. Only the most minor surface wear. Interior pages are off-white to cream Solid VG and completely unrestored ..... MB $100



Lot 4 Action Comics #66, 72 A superb group of two early Actions #66 sports a classic motorcycle war cover, while #72 features a favorite mad scientist with cream pages, and #72 is a gorgeous VG/FN due to minor back cover staining, with a FN+ front cover and off-white paper ..... MB $100

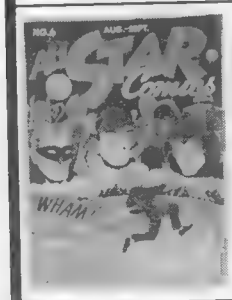
Lot 5 Adventure Comics #72 Sandman makes his return as only Simon and Kirby could do it! Obviously one of the more popular Golden Age DC keys, with the two best artists doing their first work on their greatest character of all time, what more is there to say? A nice copy conditionwise with average spine wear and creasing, three pencil markings on the cover. Otherwise book has strong colors, nice page quality and completely unrestored! No qualms VG ..... MB $900

Lot 6 All-American Comics #23 Great early issue of the Emerald Avenger's title sports moderate professional restoration to the spine, overall flat and clean with deep colors and a fantastic appearance. Cover is autographed in gold by Mart Nodell, although the artwork is attributed to Shelly Moldoff. Interior pages show tanning but are still supple Apparent FN MB $150

Lot 7 All-American Comics #91 Rarely seen high grade copy of the Green Lantern/ Harlequin wedding You won't see another one this nice! Flat and beautiful cover, off-white paper, just minimal wear to the bottom right corner and upper right corner. Sharp book! Strong VF+ overall .. MB $200

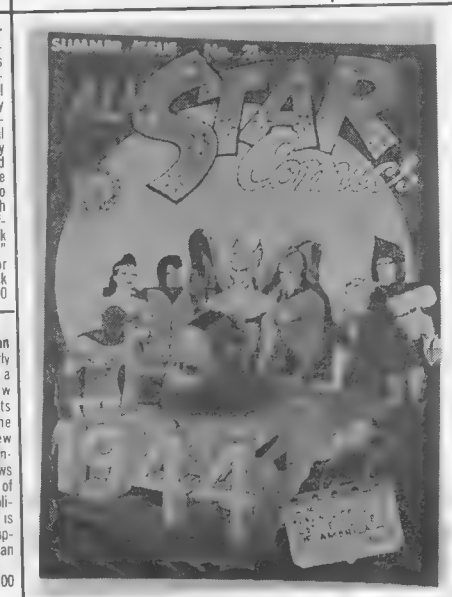
Lot 8 All-Flash #23 Mile High Own a Mile High Golden Age DC without costing an arm and a leg! This beauty has the minimal wear associated with most later Mile Highs, but has strong color and near white paper with the typical penciled D-code arrival date at the upper left, and faint "Mile High" dust shadow at the top edge. Overall a VF beauty ..... MB $250

Lot 9 All-Star Comics #4 Undervalued first full JSA adventure (All-Star #3 featured only intros) Also one of the best (they go to the capitol to aid the FBI!) Nice solid and unrestored copy with minimal spine wear, light wear and minor tears to the right edge. Pages are fantastic, supple and near white, deep colors, and overall a solid and problem-free VG .. ....MB $200

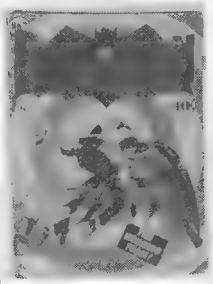


Lot 10 All-Star Comics #6 This early issue of the favorite title that brought all the DC stars together has extensive professional restoration, although the appearance is above average and the pages are supple and cream-colored Apparent FN ..... MB $150

Lot 11 All-Star Comics #18 My favorite cover on this title with a giant insect attacking all the DC heroes. Truly classic! This is definitely an exceptional copy with absolutely no restoration and just light average spine wear, little to no cover flaws with deep colors and off-white paper. Back cover has a ½" scuff with color loss Overall rock solid FN ... MB $150



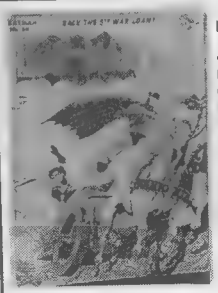
Lot 12 Comics #21 You won't see early All-Stars too often in this shape. Cover is outstanding with just four stress lines Beautiful, rich colors and gloss Pages are cream-colored with faint tanning to the tips. A gorgeous book that is rarely seen so nice VF+ all the way ..... MB $250



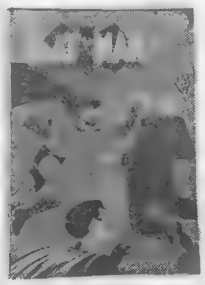
Lot 13 Batman #7 Strong copy of this favorite bullseye cover, exhibiting a 2" spine split at the top and bottom, tape stains in those areas as well that are not overly obtrusive, overall a GD+ copy with cream pages and high restoration potential MB $100

Lot 14 Batman #10 Everyone's favorite Batman story featuring the classic kiss between him and Catwoman Above average unrestored copy exhibits some spine wear and a dust shadow at the right edge Inside covers have light browning and pages are cream with a hint of tanning, though the book is completely supple. Logo shows minor, unnoticeable pen markings. Overall VG ..... MB $150

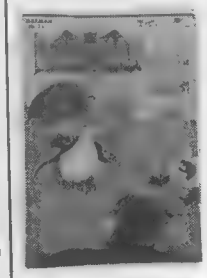
Lot 15 Batman #13 Without a doubt the best of the early Batman covers, with Batman and Robin parachuting down upon a stark black background. Simply gorgeous! This respectful copy has a very minor spine roll and pen name on the cover, also minor reinforcement at the two staples on the inside cover. It is however flat, clean and attractive, and an overall VG with cream pages ..... MB $150



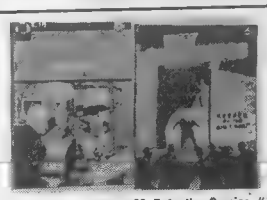
Lot 16 Batman #24 Nice early issue with a bright yellow cover Exhibits minimal spine wear and few other flaws Inside spine shows some signs of rice paper application. Paper is cream and supple. Overall an attractive VG ..... MB $100



Lot 17 Batman #28 Nice early Bats issue. Book has mild spine wear and a light, faded store stamp as the only defects, with strong colors and off-white pages Some would say better, but for the sake of strictness I'll call it VG ..... MB $100

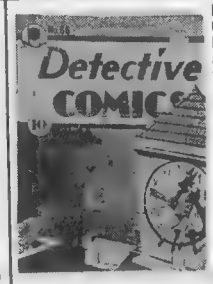


Lot 18 Batman #38 Great issue that begins with a favorite Penguin cover Exceptionally nice condition on this popular issue, with only a tiny corner chip to the top right, light dust shadow to the right edge, and very little wear otherwise. Nice FN/VF book, with tight cream paper ..... MB $200



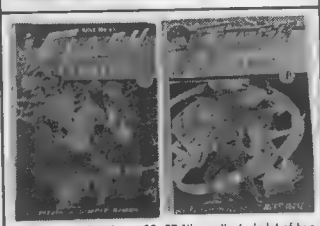
Lot 19 Boy Commandos #28, Detective Comics #112 Nice lot of two early collector's Golden Age DCs. Boy Commandos #28 grades GD+ due to a 4" spine split, otherwise great colors and off-white paper abound. Detective #112 is strict VG+ due to a small water mark at the top edge of the front cover and first few pages, off-white pages again ..... MB $70

Lot 20 Detective Comics #65 Debut cover appearance of the Boy Commandos makes this one a keeper Nice appearance with three pieces of [illegible] has few flaws, page quality is decent. Great color makes for a beautiful display. Overall GD/VG MB $200



Lot 21 Detective Comics #66 Two-Face's classic first appearance is truly a favorite among all Golden Age collectors. This solid copy has a beautiful appearance, cover and first wrap have moderate restoration, mostly color touch and reinforcement. Off-white pages with foxing to the tips, a gorgeous Apparent FN+ overall . MB $200

Lot 22 Flash Comics #5 Tough to find early issue of the Scarlet Speedster's premier title. Nice unrestored copy with intense color and good page quality, minor spine wear with a 1" split at the bottom. Overall solid VG ..... MB $200



Lot 23 Flash Comics #60, 65 Nice collector's lot of two early Flash issues. Both are VG copies due to average spine rolls, but have no other outstanding problems, and pages on both are off-white. Well preserved and nice grade group! ..... MB $100

Lot 24 Flash Comics #77 One of the best Golden Age Flash s you'll see Tight spine with no wear, this is truly a book of pedigree quality and stature. Would be NM if not for a few tiny color flecks at the bottom edge that are hardly noticeable, overall a strong and strict VF/NM with off-white pages .....MB $250

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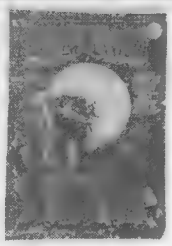
GOLDEN AGE DC COMIC BOOKS

Lot 25 Green Lantern #3 One of the all-time great WWII covers features the Emerald Avenger knocking the Axis powers off a fire-emblazoned planet, against a stark black background. Wow! Nice condition copy, too, with just average spine wear and a 1 ½" cover tear at the right edge. Very attractive VG ..... MB $200



Lot 26 Green Lantern #34 Tougher to find later issue of this important title. Decent condition copy with bold colors, small chip to the right edge and light spine roll. Nice off-white pages, solid VG overall ..... MB $100

Lot 27 More Fun Comics #71 First Johnny Quick makes this an important yet affordable Golden Age DC key. Decent copy with average spine wear, lower staple detached and tears to the top staple, back cover has corner piece out and some light staining, otherwise decent and problem-free. Supple pages with light tanning. Overall GD+ ..... MB $250

Lot 28 More Fun Comics #100, 105 Two scarce issues of the earliest DC title. Many experts consider issue #100 to be one of the scarcest of the run! #100 is a solid GD/VG due to a piece chewed out of the lower right front cover corner (1" x ½"), otherwise would be a nice FN+ or better with off-white paper. #105 with an early Superboy appearance is VG due to even surface and spine wear, pages again are off-white ..... MB $100

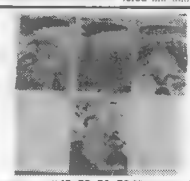
Lot 29 Strange Adventures #1 Highly important first DC sci-fi in rarely seen nice shape. A solid book with high grade appeal and a magnificent front cover. Bold color just very minimal spine wear and a minor ¼" crease at the bottom right front cover. Back cover has a minor edge chip. Magnificent off-white to light cream pages. Overall, FN+ and one of the better copies you'll see offered ..... MB $200

Lot 30 Superman #8 Classic early issue of the great vintage title. Early Supermans are the best deal in Golden Age comics. This one has some light spine adhesive that is visually undetectable and has a beautiful flat and clean cover. Cream pages, solid VG overall ..... MB $150

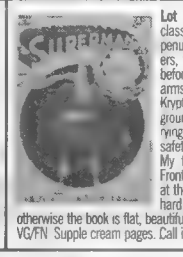
Lot 31 Superman #10 Early Supermans in high grade have always been ultra-tough, and this one is no exception! A gorgeous, investment grade copy of a classic vintage issue. No more than four stress marks to the spine, lower right front cover exhibits very faint, visually undetectable wrinkling. Pages are near white, mostly a NM appearance to this book. Overall a spectacular VF with near white pages, and probably the best you'll see available for sale! MB $900

Lot 32 Superman #26 Awesome Superman liberty bell cover with a slightly troubled Mussolini. Book has outstanding white paper and minor spine wear with three small cover chips and three date stamps. Overall rock solid and unrestored GD+ ... MB $70

Lot 33 Superman #31 Nice early Supes issue has moderate restoration to the spine area, beautiful off-white paper and a superb Apparent FN ..... MB $100

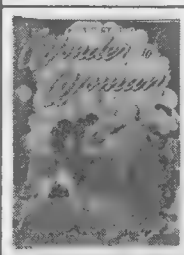


Lot 34 Superman #45, 52, 58, 59 Nice group lot of attractive yet affordable early Supermans. Issues 45, 52, and 59 show moderate restoration to the covers and are nice Apparent FNs. Issue #58 is a very attractive unrestored VG/FN. All books have off-white or cream pages ..... MB $200

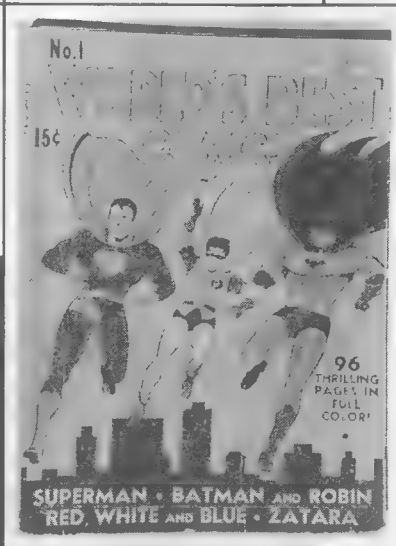


Lot 35 Superman #53 The classic origin issue features the penultimate of Superman covers, the Man of Steel standing before a black background, arms flexed, cape flying, with Krypton exploding in the background and the spaceship carrying the infant Superboy to the safety of Planet Earth. Wow! My favorite issue in the run. Front cover has a chip replaced at the lower right corner that is hard to see from a distance, otherwise the book is flat, beautiful, unrestored and around a VG/FN. Supple cream pages. Call it overall... VG ... MB $150

Lot 36 Superman #76 Quite literally the issue that started it all, bringing Superman and Batman together head-to-head for the first time, and as a kicker, revealing their secret identities to each other! You won't see many copies nicer than this. Flat, tight and clean with little to no spine or cover wear, what else is there to say? Virtually defect-free, slight signs of aging make this an overall VF, but it couldn't look any better! ..... MB $400



Lot 37 Wonder Woman #5 Taped bottom half of spine, otherwise a beautiful FN or better copy with near white pages to boot! A classic early issue of the Amazon Woman's own title. Strong VG copy overall ..... MB $150



Lot 38 World's Best Comics #1 With a title change in issue #2, this series went on to become one of the most coveted of the Golden Age, starring Superman, Batman and Robin all under one cover! A favorite DC Golden Age key that is a must for every nice collection. Cover has some light vertical creasing that breaks color at some points, some minor, very faded grease pencil writing near the top. Very lightly tanned yet supple pages. Overall nice VG ..... MB $900

TIMELY COMIC BOOKS

Lot 39 All-Winners Comics #2 Solid copy of an early issue of the Timely title that brought all your favorites together. This is an attractive and completely unrestored mid-grade copy with light spine wear, minor water staining near the lower right of the front cover, and light staining to the back cover. Above-average off-white to light cream pages round out an overall VG copy with a mostly FN appearance. You'll like this book! ..... MB $200

Lot 40 Captain America Comics #11 Awesome early Cap issue with that great detailed cover art. This is a tremendous copy with high grade appeal and deep colors, light restoration (mostly color touch) to the spine area, pages are supple and cream-colored. Mostly VF, overall a great Apparent FN+ ..... MB $200

Lot 41 Captain America Comics #59 The classic origin issue that is always asked for. This attractive example has average spine and staple wear, nice color and a flat and clean overall appearance. Pages are an even supple light cream color. You'll like this copy for its attractiveness for the grade, solid VG ..MB $200

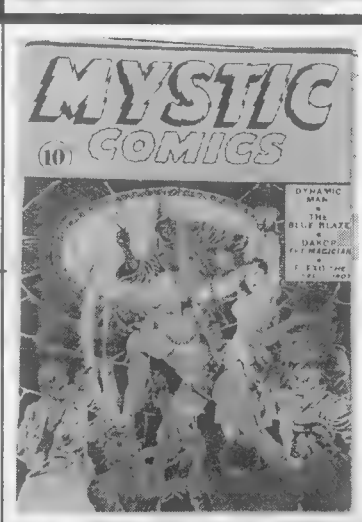
Lot 42 Human Torch Comics #16 Simply awesome Torch oil refinery war cover courtesy of none other than the great Schomburg. Book looks nicer than its overall grade, some moderate neatly done spine repair, though it is unprofessional. Overall GD/VG with a VG+ appearance and off-white paper ..... MB $70

Lot 43 Marvel Mystery Comics #5 Above-average copy of the rarest of early Marvel Mysterys. A flat, attractive and surprisingly beautiful example of this early issue with the classic Torch cover. CONDITION REPORT: Covers exhibit moderate professional restoration that is miraculously well-done. Interior pages have been professionally lightened and deacidified, as well as professional restoration to some. Book is overall truly exemplary and a gorgeous Apparent VF- ..... MB $1500

Lot 44 Marvel Mystery Comics #61 Awesome Torch and Toro torture cover. Book has light unprofessional repair and color touch to the spine, decent cream pages and is an overall GD/VG with a VG appearance ..... MB $70

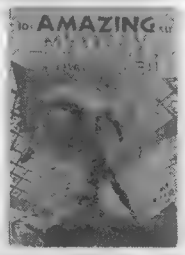
Lot 45 Marvel Mystery Comics #65 Nice Timely issue with bright colors and snow white paper. Upper left front cover has a scuff that penetrates the paper at one point, also a light spine roll is evident. Nice VG copy overall ..... MB $70

Lot 47 Sub-Mariner Comics #19 Cool early Timely issue that is completely unrestored. Flat, clean and tight overall with three small pieces of spine tape. Otherwise this copy would be of a higher grade with cream pages. VG overall ..... MB $100



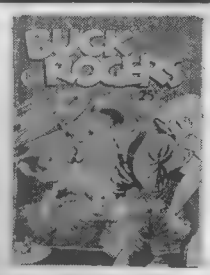
Lot 46 Mystic Comics #1 Beautiful copy of one of the most requested and toughest to find Timely keys. This title really showed the incredible ability of Timely artists, literally from cover to cover! CONDITION REPORT: Book is mostly flat, solid and beautiful with an exemplary cover which is unusual for this often condition-problem-plagued issue. Cover has been professionally cleaned and pressed by Susan Cicconi, and the interior pages were deacidified. Pages show tanning to the edges, but retain overall suppleness. An outstanding copy of this rare key issue FN condition overall ..... MB $1500

MISCELLANEOUS GOLDEN AGE COMIC BOOKS



Lot 48 Amazing Mystery Funnies v.2 #7 The Fantom of the Fair is here! One of the toughest to find and most desirable Golden Age keys. This unrestored copy is in very nice condition for its vintage showing only light spine wear and a detached lower staple along with a 1" split at the bottom spine. Supple light cream paper, flat and clean with few other signs of wear. Solid overall VG ..... MB $200

Lot 49 The Blue Beetle #1 Awesome and seldom seen Golden Age #1 issue. Nice appealing copy with some very light surface wear and spine stress, back cover shows considerable foxing at the top edge. Cover has great gloss and pages, though they show very light tanning, are quite supple. Overall a solid VG/FN ..... MB $250



Lot 50 Buck Rogers #1 My favorite of the strip reprint titles with an awesome interplanetary war cover by the great Calkins. Average grade copy shows some spine wear and stress, although the cover is mostly problem-free and interior pages are supple and cream-colored. You won't get any argument calling this an overall solid VG ..... MB $200

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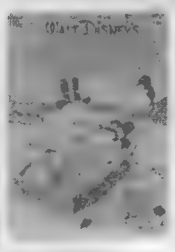
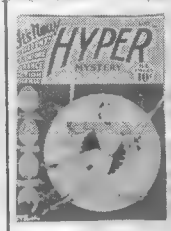
MISCELLANEOUS GOLDEN AGE COMIC BOOKS

Lot 51 Fantastic Comics #1 Favorite Golden Age #1 issue sporting a superb Lou Fine Samson versus monsters cover Uncommon and very desirable Golden Age key. Cover has moderate restoration to the spine and corners, interior paper is light cream and supple. Overall strong Apparent FN .....MB $200



Lot 52 Four Color #386 (Uncle Scrooge) Highly significant first appearance of Uncle Scrooge one of the Disney family's most important on his own title Flat clean and nearly high grade copy that exhibits few signs of defect with just light overall surface wear No tears or chips this is a truly appealing copy with nice light cream pages and is an overall FN ..... MB $150

Lot 53 Hit Comics #9 Awesome Red Bee cover courtesy of the great Lou Fine. Bright and intensely colorful issue with nice off white pages as well faint subscription crease and light spine wear Overall solid and attractive VG ..MB $100



Lot 54 Hyper Mystery Comics #1 One of the more popular and well-done obscure early Golden Age titles features a fantastic and brilliantly colorful portrait cover of Hyper, the Phenomena. The interior will not disappoint either Rarely offered #1 has fantastic color and gloss some overall light spine wear mild interior page tanning though the pages remain supple Overal FN though the appearance is much better ..MB $.90

Lot 55 Looney Tunes and Merrie Melodies Comics #1 One of the most popular keys as of late, for obvious reasons such as the first comic book appearances of Bugs Bunny, Porky Pig and Daffy Duck Tough to find book too! Decent condition copy with considerable overall surface wear to the front and back covers, though no pieces are missing Supple light cream paper Overall FR+ . ... . MB $250

Lot 56 Planet Comics #42 Awesome good-girl/alien cover finds a blonde beauty caught between evil monster and her heroic savior. The condition on this copy only highlights the beautiful cover artwork; the book is in an exceptional state, with vivid colors and a virtually perfect spine Minor foxing to right edge and pages and an invisible ¼" cover tear are the only defects here gorgeous overall VF MB $150

Lot 57 Samson #1 Fabulous Fox key that premiered one of the company's most important superheroes in his own title for the first time High grade book, exhibiting only the most minor spine wear and a tiny fleck out near the center spine. Brilliant colors and cream pages abound. Overall, VF- and one of the best you'll see .....MB $200

Lot 58 Captain Aero Comics #26 A true beauty of L.B. Cole's Gerber no-show masterpiece. This is undoubtedly one of the finest copies you'll see! Spine has only minimal wear and faint stress, tiny tear (¼") at bottom edge of front cover, otherwise little to no wear with very rich colors, supple cream pages, and fantastic gloss. A strict FN overall WOW! Completely unrestored! And did I mention that Cole's work on this cover is simply awesome! ..... . MB $200

HORROR AND CLASSIC COVER COMIC BOOKS

Lot 59 Contact Comics #12 The L. B. Cole masterpiece remains at the top of many a want list. Many consider this to be among the great artist's all-time best work! Book exhibits only minimal wear and handling with a tight spine showing some stress. Cover colors are bold and rich and the pages are supple and cream-colored. I bought this from the industry's strictest graders as FN-, but for the sake of accuracy I'll call it VG/FN ..... MB $150

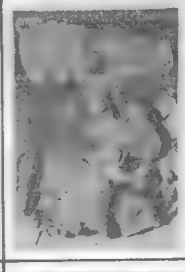
Lot 60 Famous Funnies #213 The classic cover on this Frazetta masterpiece caused it to realize a record $450 for a VG in a recent auction This copy is at least as nice, with magnificent color and gloss. Average spine wear with considerable tanning to the inside covers, still pages are off-white and the book grades an overall VG ..... MB $70

Lot 61 Jungle Thrills #16 Wonderful L. B Cole good-girl cover that simply doesn't turn up in this shape. Spine shows little to no wear, only defect a 1" corner crease to the back cover Near white pages and a near flawless spine and front cover round out this gem, overall intense VF/NM ..... MB $125

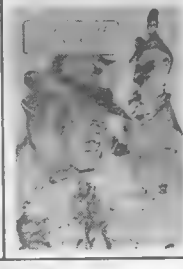
Lot 62 Killers #1 Undoubtedly one of the all-time great L.B. Cole covers, complete with gun-bearing fiends and blood-spattered innocent victims lying on the ground. See for yourself! Solid copy with minimal spine and cover wear, minor stain to the front cover along with a light date stamp. Nice light cream paper, overall rock solid VG ...MB $100

Lot 63 Lawbreakers Suspense Stories #11 Few horror covers were more blunt that this Lou Morales classic tongues-out theme One of the hottest pre-code horror books as of late Nice copy has light average surface wear to front and back covers, and a light crease near the top of the front cover. Strong appeal and and off-white paper, overall solid VG .....MB $100

Lot 64 Law-Crime #1 This classic L B Cole electrocution cover will literally shock you! Book is basically flat and clean with minimal spine and surface wear and light cream paper Overall nice FN- .....MB $70



Lot 65 Out of this World #1 Simply incredible painted robot/blond beauty cover courtesy of Fawcette. Exceptional copy with high-grade appeal, only minimal surface wear along with an arrival date at the upper left, also transfer stains to inside front and back covers. Still a FN- with cream pages MB $100



Lot 66 Punch Comics #10 Always a favorite Master Key cover. Light spine wear and ½" tear at right edge of cover along with 2" back cover tear, overall flat and solid VG with cream pages ..MB $70

Lot 67 Punch Comics #14 Classic bare-breasted statue cover from this favorite Chesler title Solid and decent copy with average spine and surface wear, still has a nice appearance with supple light cream paper. Overall VG .....MB $70

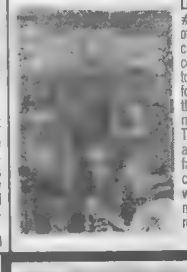
Lot 68 Reform School Girl (nn) Who could ever forget that remarkable "bad girl" cover? Probably the hottest of all good-girl covers! This beauty sports a fantastic cover with just light spine wear and a tiny chip at the upper spine Cover has been cleaned and pressed Off-white paper rounds out this overall FN- gem .....MB $250

Lot 69 Robotmen of the Lost Planet #1 Avon's best sci-fi. A nice clean copy with a penciled name on the cover and overall light spine and surface wear, off-white pages, back cover corner piece out makes it an overall GD/VG .....MB $70

Lot 70 Seven Seas Comics #1 First issue of the title that brought forth some of the all-time best Good Girl artwork. Book is basically flat and beautiful with bold colors and off-white paper Top edge has a light 2" crease that doesn't break color Back cover exhibits the most faint soiling. Overall FN/VF with VF appeal ..... MB $150

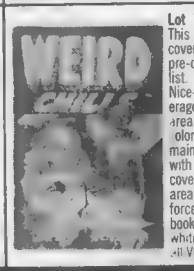
Lot 71 Suspense Comics #3 You all asked for it, and here it is! THE most requested book of 1996, and THE hottest book of the year, bar none! That's all there is to say! CONDITION REPORT. Book has truly exceptional and high-grade appeal with moderate to extensive professional restoration that has been incredibly well-performed. Interior pages are cream-colored and supple, though there are small insect holes through the upper and lower right corners of the entire book. Book is missing one of the glued-in pages, which are not really even part of the issue since they were added separately. Overall an exquisite and beautiful Apparent FN+ copy ... of this extraordinarily rare and important comic ..... MB $1500

Lot 72 Suspense Comics #8 Everybody's favorite L B Cole spider cover makes for the second-best cover of this great run. Strong copy with lots of eye appeal, light normal edge wear and spine stress. Front cover is overall VG+, however the back cover has a 3" edge tear that is invisible taped on the inside. The tear is not detectable from the outside, as the repair was very neatly performed Overall a solid VG- with a better appearance and cream pages .....MB $200



Lot 73 Suspense Comics #12 Solid mid-grade copy of the favorite L.B Cole cuckoo-clock hanging cover Many consider this to be one of the best covers for this artist, coupled with the rarity of this issue makes for a special treat This copy has staple tears and average spine and surface wear, yet retains good color and light cream pages with no tears or pieces missing. Overall VG-, and rock-solid for the grade .....MB $100

Lot 74 This Magazine is Haunted #2 Rarely seen in high grade pre-code horror. "Complimentary" stamp in logo is the only flaw to this baby, book is glossy with an intense cover and very faint page tanning. Overall VF/NM .....MB $100



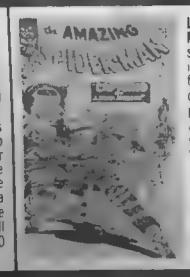
Lot 75 Weird Chills #1 This classic blood-sucking cover is at the top of every pre-code horror collector's list. One of Baily's best! Nice-looking copy with average wear to the spine area, pages are cream-colored and the book remains flat and attractive with that gorgeous jet black cover. Inside cover at spine area has rice paper reinforcement, otherwise the book is unrestored with off-white paper and is an overall VG MB $70

Lot 76 Weird Tales of the Future #2 This classic Wolverton monster cover appears at the top of every want list, and who can blame those who want this fabulous piece of comic art? An affordable lesser grade copy with good eye appeal, very bold colors and cream pages. Lower right corner has a 3" water stain that is not obtrusive spine has considerable wear and abrasion with two small pieces out detectable only when viewing the back cover Still a solid book that displays wonderfully and is overall GD/VG .....MB $100

Lot 77 Amazing Fantasy #15 Nice mid-grade copy of the highly important first appearance of Spidey Book is unrestored with light normal spine wear, light Marvel chipping to the right edge and normal edge wear otherwise. Book is flat and clean with strong colors and good paper quality, you won't get any arguments calling this a solid VG ..... MB $700

SILVER AGE COMIC BOOKS

Lot 78 Amazing Spider-Man #23 Uncommon Green Goblin issue with a white cover makes this a real toughie in high grade Cover is as white as you'll see, virtually no flaws to the covers or spine, and colors are very bold Supple cream pages, really a NM book but for the sake of being strict I'll call it NM MB $100



Lot 79 Amazing Spider-Man #25 It's not often I say this, but this book looks like it was pulled from the press yesterday! Bright yellow cover pages are factory-fresh and near white tiny bit of insignificant wear on the upper left and lower right corners of the front cover mentioned only for accuracy The flawless spine will amaze you! There's no doubt about it-this one is NM all the way! MB $100

Lot 80 Avengers #4 Important Silver Age key in which Cap makes his debut A nice near high grade copy with just minimal spine wear and a light 2" crease at the bottom front cover edge. Light corner crease at upper right front cover. Flat, clean, glossy and otherwise very few flaws Gorgeous FN/VF overall MB $150

Lot 81 Batman #103 A record copy of this Batman, straight out of the ultra-tough mid-'50's era. Batmans from this time period in such high grade are virtually unheard of! This beauty is flawless, save for three tiny spine stress lines, and a tiny stress mark at the bottom right corner of the front corner. Light cream paper. Stellar and overall a stunning NM- . ..... MB $150

Lot 82 Batman Annual #2 Early DC annuals are the toughest to find in-high-grade Silver Age comics This copy is among the best you'll see! Flat, beautiful and glossy cover with little to no spine wear, tiny tear at bottom left corner and slight wear to the upper right corner, otherwise a flawless copy of this tough issue with cream pages, overall spectacular NM- ..... MB $150

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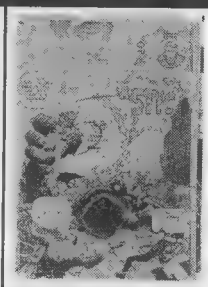
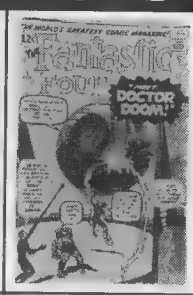
SILVER AGE COMIC BOOKS

Lot 83 Daredevil #1 Nice copy of this very popular Marvel key, though it won't cost you an arm and a leg. Near white cover and no Marvel chipping makes this an above-average example, just has light spine wear. Rich colors and nice pages, overall beautiful FN copy .....MB $150

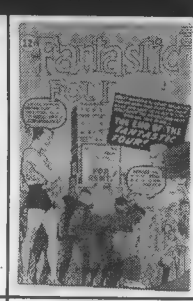
Lot 84 Detective Comics #235 Detectives from this time period are very seldom found this nice. This spectacular example has a gorgeous, glossy emerald green cover with only the slightest wear at the spine and top edge. Perfect back cover and off-white interior paper Tiny 1/8" corner crease at bottom right front cover keeps this out of the NM range, but where will you find a better one?! Overall strong VF/NM ..... MB $150



Lot 85 Fantastic Four #1 If you thought you couldn't afford a copy of this most coveted Silver Age comic, think again. This copy is fully complete with cream pages, cover has heavy damage and it appears that about ⅓ of the cover at the right edge has been clipped off. Still, the book is in one piece, fully readable and overall PR/FR .....MB $100



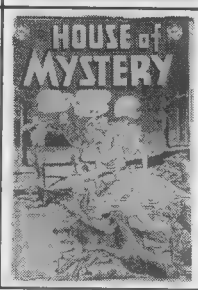
Lot 86 Fantastic Four #5 Popular first appearance of Dr. Doom in collectible yet affordable shape. Nice colors and white pages highlight this one, average Marvel chipping to the right edge and average spine wear are the only problems, making it an overall solid VG .....MB $150



Lot 87 Fantastic Four #9 You've heard it before but I'll say it again, FFs are the toughest early Marvels to find in high grade, period! This issue is especially rare in this shape. You'd be hard-pressed to find a better one. Tight, flat and glossy, exhibiting only the most minor signs of wear at the spine and corners. Wow! No questions about it, this is an overall VF/NM with nice page quality to boot .....MB $250

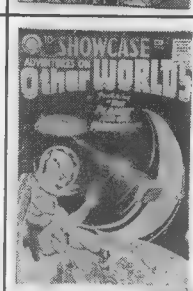
Lot 88 Fantastic Four Annual #2 Investment grade early FF annual featuring Dr Doom Bright white cover, rich colors, cream pages Strong NM, except for a minor back cover corner ding that is not visible, overall a spectacular NM- copy Rarely seen in this high grade! .....MB $150

Lot 89 The Flash #110 This issue never seems to turn up in high grade. Wish we could find a #105 like this! Truly a beauty of the Scarlet Speedster with a NM front cover, very slight wear at the top edge overhand, spine is very tight with no more than three stress marks. Strong NM- if not for two unobtrusive ink stamps at the top edge of the back cover, each approximately 2" x ½". Still can't call this beautiful baby less than a VF/NM. To top it off, off-white pages! ..... MB $150



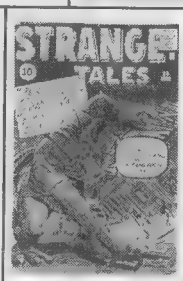
Lot 90 House of Mystery #1 Decent example of this tougher to find '50's DC horror book Decent copy with no pieces out or cover problems, spine has 2" tear at bottom. Nice page quality and color, overall solid GD+ MB $70

Lot 91 Showcase #15 (Space Ranger) Affordable mid-grade copy of the Space Ranger's scarce first appearance. Book is mostly problem free with average spine wear, and a few light, invisible cover color touches Ink stamp at upper right corner of back cover Pages are cream-colored and supple, and the book is unrestored except for the aforementioned color touch. Solid VG overall .....MB $70



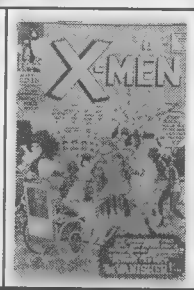
Lot 92 Showcase #17 (Adventures on Other Worlds) Tough to find first appearance of Adam Strange. A flat and problem-free copy with outstanding gloss, average spine wear, tight staples and good page quality. Overall VG .....MB $70

Lot 93 Showcase #23, 24 (Green Lantern) Nice attractive copies of the second and third Silver Age Green Lanterns. #23 is Apparent FN with off-white pages and moderate professional cover restoration, #24 is apparent FN/VF with light professional cover restoration and cream pages, ...MB $100



Lot 94 Strange Tales #89 "Fin Fang Foom! The most fearful menace of them all!", touts the cover The story certainly didn't disappoint, showcasing the all-time best of the Kirby monsters This is a nice mid-grade unrestored copy with just light spine wear and a date stamp on the cover Slight creasing at the lower right front cover corner. Strong VG overall with off-white pages ..... MB $70

Lot 95 Strange Tales #114 Cap's "true" first Silver Age appearance, and an investment grade copy, too! This book is particularly tough to find in high grade and without Marvel chipping. A flat, glossy and very colorful copy with just a light date stamp near the lower right front cover Spine has overall minor stress. Near white pages round off this Marvel gem. This key is sure to rise in value as collectors become more aware of the fact that it is the "real" first Silver Age Captain America appearance, couple with its considerable scarcity in high grade. Overall a gorgeous VF/NM MB $150

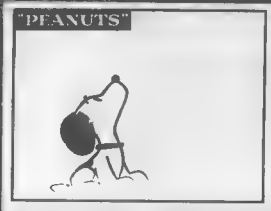


Lot 96 X-Men #2 Certainly an above-average copy of this highly requested second-ever issue of X-Men Book has a high grade appearance with deep, rich colors, some light spine wear is the only defect here Tight, clean and flat all around, cream pages and a nice overall FN/VF MB $200

Lot 97 X-Men #12 Popular Juggernaut issue has blinding gloss and needless to say is in exceptional condition. Only the slightest spine and edge wear detract, you won't see many much better. Overall VF/NM .....MB $100

Lot 98 X-Men Giant Size #1 I rarely say it, but they don't get any better than this! If you've been waiting for that right Giant Size 1 to come along, this is it. Stark white cover, intense colors and gloss, tight spine and little to no wear makes this a keeper Dead NM MB $200

ORIGINAL STRIP ART



Lot 99 Peanuts Daily 6/17/54 Attractive daily matted and signed by Schulz depicts an unsuspecting Charlie Brown getting his ice cream stolen by Snoopy. Rare piece of art from the first few years of the strip, in which the characters looked much different. Excellent condition ..... MB $900

Lot 100 Peanuts Daily 8/30/54 Another early matted and signed daily featuring Patty scolding Pigpen for creating a dust storm. Early Peanuts is both hot and scarce Excellent condition ..... MB $900

Lot 101 Peanuts Daily 7/4/70 Four panels of all Snoopy with good Daisy Hill Puppy Farm content. Matted and signed, Excellent condition .. MB $700

Lot 102 Dick Tracy Sunday 3/23/47 Vintage Sunday with seven panels of Dick. Great Chester Gould artwork, interesting content with gangsters posing as reporters to break into houses. Excellent condition Signed MB $500

BUT I TELL YOU, CHIEF, THE SUMMER SISTERS' LIVES AREN'T WORTH A NICKEL AS LONG AS THE BROW IS AT LARGE WHY SEND THEM TO A HOTEL?
WHY NOT KEEP THEM RIGHT HERE IN THE WOMEN'S QUARTERS BEHIND BARS?
BUT WE DON'T WANT TO STAY BEHIND BARS, MR TRACY.
BUT, BROW, YOU'VE GOT A LOT OF NERVE PARKING THIS CLOSE TO POLICE HEADQUARTERS
STAY HERE I TELL YOU
AND KEEP YOUR EYES ON THAT POLICE BUILDING ENTRANCE. IF THOSE TWO DAMES COME OUT THEY'LL NEVER GO BACK!

Lot 103 Dick Tracy Daily 7/29/44 Two panels of Dick from the "Ambush" sequence. Signed in third panel. Excellent condition. Signed MB $250

OKAY, WHEN I PUT THE CHAIN, UNDER THE BUMPER SNAG IT WITH YOUR HOOK
IT DOESN'T MATTER SO MUCH ABOUT THE FIRE CHIEF'S CAR BUT WE'VE GOT TO RECOVER SHAKY'S BODY
AND A FEW FEET DOWN THE PIER
HELP ME! SAVE ME CAN'T YOU HEAR? HELP!
DID YOU HEAR A VOICE, TRACY?
A VOICE?? NO? LOOK! WE'VE FASTENED THE CHAIN!

Lot 104 Dick Tracy Daily 1/16/45 Two panels of Dick on the docks. Signed. Excellent condition MB $200

YES, BABBEE, IN THE EDGE OF THE BABY PANTS IS A SPANK WHAT TALCUM FREELY TRIED TO STEAL THAT IDEA FROM ME BUT HE PAID WITH HIS LIFE
ALL GENIUSES HAVE THEIR IDEAS STOLEN, BUT I AM THE FIRST ONE TO DO SOMETHING ABOUT IT!
MEANWHILE, WITH SPIKE DYKES AID, DICK TRACY AND SAM CATCHEM MAKE A CONTACT
BUT HE WOULD NEVER LEAVE HIS ADDRESS, EVEN HIS PHONE NUMBER
BUT SURELY IF HE DESIGNS YOUR COSTUMES YOU KNOW WHERE TO GET IN TOUCH WITH HIM
THE FUNNY PART OF IT IS, I DON'T

Lot 105 Dick Tracy Daily 8/15/49 Two panels of the classic Dick Tracy profile Excellent condition Signed in fourth panel .....MB $200

I THOUGHT I RECOGNIZED YOU, MR TRACY COMING IN! COME IN!
---HE'S A KILLER---A DEADLY KILLER---AND WE THOUGHT YOU MIGHT HAVE SEEN HIM FROM YOUR WINDOW
MR TRACY, WE'VE BEEN BUSY REHEARSING
HIS NAME'S WORMY MARRONS, HERE, KEEP THIS BULLETIN WITH HIS PICTURE AND CALL UP
I NEVER EVEN KNEW MY BOAT WAS
STAND STILL YOU FOOL OR I'LL PULL THIS TRIGGER

Lot 106 Dick Tracy Daily 3/4/50 Three panels of Dick Signed Excellent condition .....MB $200

GET IN THIS BLANKET, SAM.
I WAS ALL RIGHT TILL THEN. I MUST HAVE WALKED THAT RIVER BANK FOR FIVE MILES!
THEY'VE GOT THE JAR
THE SAME ODOR THAT WAS ON THE GIRL'S HANDS AND ON THE OLD LADY'S FACE! THAT STALE TOBACCO SMELL!
NICE WORK, SAM! I THINK WE'RE ABOUT TO SOLVE 2 MURDERS AND SEND A CERTAIN DOCTOR TO THE ELECTRIC CHAIR
I HOPE SO!

Lot 107 Dick Tracy Daily 1/24/51 Dick in all four panels near the end of a sequence. Excellent condition. Signed .....MB $200

WHUT YO GOT THAR, SON?
NEW CHAINS FO YO TTLE LIP ME AN PAPPY WHEN YOKUMS MOON COMES UP. AH FIGGERED NO BETTER USE HEAVIER ONES ON ME THIS YEAR ON ACCOUNTA AS STRONGER'N
SHECKS SON, YOU AIN'T GONNA CHAIN YO' UP THIS YAR 'JEST PAPPY!!
?!! YO MEANS YO AIMS TO TURN ME LOOSE AROUND UNDER TH LITTLE FOLKS O' YOKUM'S MOON?
BUT MAMMY IT AIN'T SAFE IT MAKES US MALE YOKUMS ACK CONTRARIWISE IT MAKES US DO THINGS AN NEVAH DO IN OUR RIGHT NOSES
SHECKS SON, THAT'S JEST A SILLY OLE SOOPERSTISHUN!!
MAY LIGHTNIN' STRIKE THIS SPOT IF IT AIN'T STEP BACK SON!!

Lot 108 Li'l Abner Daily 4/22/49 Classic vintage Al Capp artwork with Li'l Abner in all four panels. Signed. Excellent condition ... MB $100

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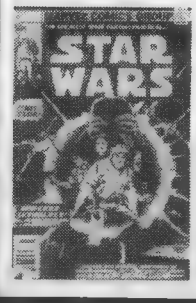

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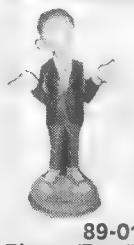

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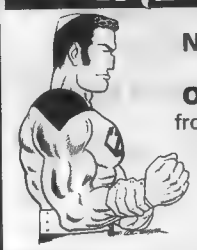

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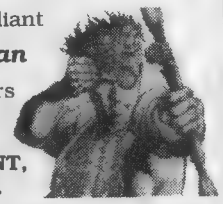

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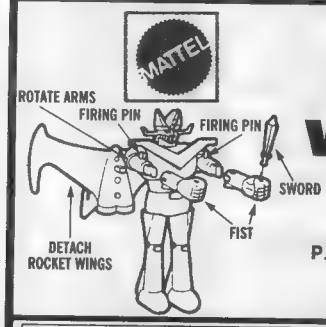

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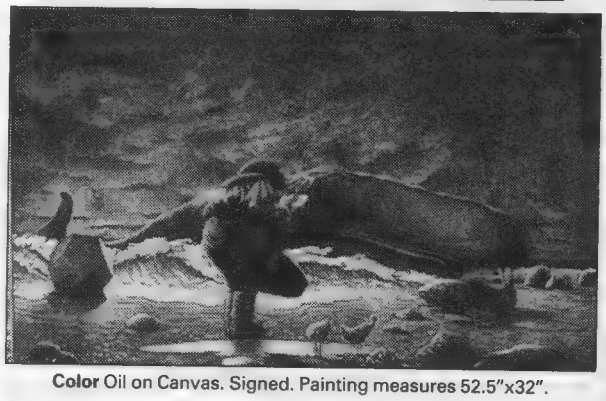

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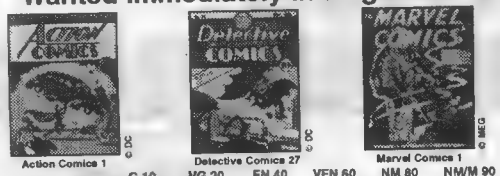

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*[**Editor's Note:** Send items for this feature, which lists appearances in comics stores and lecture halls — **not conventions** — of writers, artists, and editors to **Now Appearing**, c/o **Comics Buyer's Guide**, 700 E. State St., Iola, Wis. 54990 or fax it (again c/o **CBG**) to (715) 445-4087.*

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April 26

Tony DiGerolamo (writer/crator of *Jersey Devil*) and **Tom Hodges** (cover artist of *Jersey Devil*) at Captain Blue Hen's, 280 E. Main St., Newark, **Delaware** from 11 a.m. to 5 p.m.

April 27

Jon J. Muth (artist of *Farewell, Moonshadow*), **George Pratt** (artist/writer of *Weird War Tales*), and **Paul Lee** (artist of *Dhamphire* and *Amazing Fantasy*) at Beyond Comics, Lakeforest Mall, Gaithersburg, **Maryland** from noon to 5 p.m.

May 2

Tony Caputo (author of *How to Self-Publish Your Own Comic Book*) at Crown Books, 701 N. Milwaukee Ave., Vernon Hills, IL 60061, beginning at 7 p.m.

May 3

Mark Waid (writer of *Kingdom Come, Superman: Man of War,* and *Flash*) and **Chuck Dixon** (writer of *Batman: Bane*) at Legends/Comic Stop II, 2600 Plymouth Meeting Mall, Plymouth Meeting, **Pennsylvania** 19462, from 11 a.m. to 1 p.m.

May 13

Jhonen Vasquez (creator of *Johnny the Homicidal Maniac* and *Squee*) at Big Planet Comics, 426 Maple Ave. E., Vienna, **Virginia** 22180, from 6 to 8 p.m.

May 17

Greg Land (artist on *Supergirl* and *Nightwing Annual*) at The Great Escape, 2433 Bardstown Rd., Louisville, **Kentucky** 40205, from 11:30 a.m. to 1 p.m. and 2 p.m. to 3:30 p.m.

May 23

John Heebink (artist of *Elvira, Mistress of the Dark* and "Wrathbone and Bitchula" in *Action Planet Comics*) at The Funny Papers, 5957 Geary Blvd., San Francisco, **California** 94121, from 2 to 5 p.m.

Jhonen Vasquez (creator of *Johnny the Homicidal Maniac*) at Chicago Comics, 3244 N. Clark St., Chicago, **Illinois** from 5 to 7 p.m.

May 24

Jeff Moy (penciller of *Legionnaires*), **Phil Moy** (penciller/inker of *Legionnaires*), **W.C. Carani** (inker of *Legionnaires*), and **Tom McCraw** (co-plotter of *Legionnaires*) at Rubber Chicken Comics, 195 E. Main St., Milford, **Massachusetts** from 3 to 6 p.m.

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Admission charge _____
Number of tables and cost per table _____
Show promoter _____
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Mail to: **Comics Buyer's Guide, Con Calendar, 700 E. State St., Iola, WI 54990**

CALIFORNIA

May 3 CA, Lodi-Stockton. Comic Book Show, Grape Festival & Harvest Fairgrounds, Burgundy Hall. 413 E. Lockeford St., SH: 10am-4pm, T: 25, F: $37.50 for 1, $65. for 2, A: $1., under 5 free. Home Plate Prods., Chris Ryan, 422 Cedar Ctr., Lodi, CA 95240. PH: 209-368-7345.

May 4 CA, Ventura. Comic Book, Sports Card, Sci-Fi & Movie Collectable Show, American Legion Hall. 83 S. Palm St., SH: 10am-5pm, F: $35. for 1, $100. for 4, A: $2. Planet 10 Prods., George Chase, PH: 805-653-5697.

May 11 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Ctr. 700 W. 32nd St., SH: 10am-5pm, A: $5. Bruce Schwartz, 3917-1/2 Riverside Dr., Burbank, CA 91505. PH: 818-954-8432.

May 17 CA, Fresno. Collector's Dream Comic Book & Sports Card Show, Clovis Cole School. 615 W. Stuart Ave. (just off Bullard-Helm Aves.), SH: 9am-4pm, T: 30, F: $30., A: $1 Bruce Hightower, 536 W. Stuart #A, Clovis, CA 93612. PH: 209-325-7729.

May 18 CA, Stockton. Comic Book & BB Card Show, Stockton Inn. Hwy. 99 & Waterloo Rd., SH: 10am-4pm, T: 18, F: $40., A: $2., 10 & under free. B&B Backstop, Mike Blalock, 3412 Delaware St., Stockton, CA 95204. PH: 209-948-0976 or 474-7362.

May 24 CA, Bakersfield. Comic Book & Sports Card Show, Cafeteria at Stockdale H.S. 2800 Buena Vista Rd., corner of White Ln. & Buena Vista Rd., SH: 10am-4pm, T: 40-6' & 12', F: $20.-$35., A: $2. adults, $1. students. Tony Valenti, 2800 Buena Vista Rd., Bakersfield, CA 93311. PH: 805-588-2979 or 665-2800.

CONNECTICUT

May 2 CT, Milford. BB Card Mania, K of C Hall. 625 Bridgeport Ave., Exit 34 off I-95, take L., SH: 9:30am-3:30pm, T: 50, F: $60., A: $2., $1. under 10. Mrs. Aurelia V. Wacks, PO Box 5078, Milford, CT 06460. PH: 203-874-3545 or FAX: 203-876-8427.

May 2-4 CT, Simsbury. Comic Book, Sports Card & Collectibles Show, Farmington Valley Mall. Jct. Rts. 44 & 167, SH: Fri. & Sat. 10am-9pm, Sun. 12noon-5pm, T: 50-8', F: $140., A: free. Matt DeRoma, PO Box 800, Somers, CT 06071. PH: 860-741-8649.

May 3 CT, Meriden. Comic Book & Sports Card Show, Platt H.S. Coe Ave., SH: 9:30am-3:30pm, T: 60-6', F: $30. for 2, A: 99¢, under 12 free. Ernie Schaper, 10 McKenzie Ave., S. Meriden, CT 06451. PH: 203-634-0069.

May 4 CT, Stratford. CT's Premier Show, Ramada Inn .Exit 30 off I-95, SH: 9:30am-3:30pm, T: 56-8', F: $75. for 1, $125. for 2, A: $3., 99¢ children. Mike Riccio, 155 Lighthouse Ave., Stratford, CT 06497. PH: 203-377-9567.

May 4 CT, East Hartford. Comic Book & Sports Card Show, Holiday Inn. 363 Roberts St., SH: 9am-3:30pm, T: 45-6', F: $35. for 1, $55. for 2, $80. for 3, A: 99¢. Terranova Sports Cards Prods., Inc., Natale Terranova Jr., 159 Federal St., W. Hartford, CT 06110. PH: 860-586-8354.

May 4 CT, New Haven. Comic Book & Toy Expo, Howard Johnson at Long Wharf. 400 Sargent Dr., Exit 46 off I-95, SH: 10am-4pm, T: 25-30 6', F: $60., A: $2. Quantum Marketing, Kevin Cleary, 2490 Black Rock Tpke. #290, Fairfield, CT 06430. PH: 203-366-0119 or FAX: 203-368-3122.

May 10 CT, Manchester. Benefit Comic Book & Cards Show, East Catholic H.S. 115 New State Rd., I-84 Exit 60, SH: 9am-4pm, T: 70-6', F: $30.-$40., A: 99¢. Grand Slam Shows, Russ Havourd, 1216 Hartford Tpke., Vernon, CT 06066. PH: 860-875-1401 or 875-4476.

May 10 CT, Naugatuck. Comic Book & BB Card Show, Elks Lodge #967. 758 Rubber Ave., SH: 9am-3pm, T: 50-8', F: $35. for 1, $30. ea. add'l., A: free. Thomas Bryk, PO Box 1056, Naugatuck, CT 06670. PH: 203-723-9289.

May 11 CT, Milford. Comic Book & BB Card Show, K of C Hall. 625 Bridgeport Ave., I-95, Exit 34, take L., SH: 9:30am-3:30pm, A: $2., $1. under 10. Mrs. Aurelia V. Wacks, PO Box 5078, Milford, CT 06460. PH: 203-874-3545 or FAX: 203-876-8427.

May 16 CT, Stratford. CT's Premier Comic Book & Sports Card Show, Ramada Inn. Exit 30 off I-95, SH: 6pm-9:30pm, T: 25-8', F: $50. for 1, $80. for 2, A: 99¢. Mike Riccio, 155 Lighthouse Ave., Stratford, CT 06497. PH: 203-377-9567.

May 18 CT, East Hartford. Comic Book Convention, Elks Hall. 148 Roberts St. (Exit 58 from I-84), SH: 11am-5pm, T: 35, F: $40., A: 99¢. Hal Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 860-289-1208.

May 23 CT, West Haven. Comic Book & BB Card Show, Masonic Temple. 304 Center St., Exit 43 off 95, SH: 6pm-10pm, T: 22-8', F: $35. Chuck Blue, PO Box 3275, Westville Station, New Haven, CT 06515. PH: 203-934-0219.

FLORIDA

May 10 FL, Tallahassee. Comic Book, Sports Card, Toys & Coll. Show, Senior Ctr. 1805 N. Monroe St., SH: 9am-4pm, T: 27, F: $35. for 1st, $25. for 2nd, A: free. Charlie Watson, 646 W. 10th Ave., Tallahassee, FL 32303. PH: 904-224-8813.

May 18 FL, Orlando. Comic Book & Toy Show, Clarion Hotel. 9700 International Dr., SH: 10am-4pm, T: 125, F: $45. for 1, $80. for 2, A: $4., $2. children. George Smith, PO Box 560423, Montverde, FL 34756. PH: 407-469-3759.

May 23-25 FL, Leesboro. Comic Book, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Lake Square Mall. SH: mall hrs., T: 65, F: $100. Bases Loaded Promos., Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 615-939-3063 or 939-3047.

May 30-Jun 1 FL, Merritt Island. Comic Book Show, Merritt Square Mall. 777 E. Merritt Island Causeway, SH: Fri. & Sat. 10am-9pm, Sun. 12noon-5:30pm, T: 50-8', F: $110., A: free. Chuck or Joe, PH: 941-549-2449 or 542-7730.

GEORGIA

May 2-4 GA, Duluth-Atlanta. Comic Book Show, Outlets Limited Mall. I-85 & Pleasant Hill Rd., 3750 Venture Dr., SH: Fri. 10am-8pm, Sat. 10am-7pm, Sun. 11am-5pm, T: 24, F: $80., A: free. Charles Dozetos, 3750 Venture Dr., Duluth, GA 30136. PH: 800-251-5150 or 770-495-7671.

May 3-4 GA, Atlanta-Kennesaw. All Stars Comic Book, Sports Cards & Collectibles Show, Kinder's Outlet Mall. 3333 George Busbee Pky., I-75 & Chastain Rd. (Exit 117), SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50-8', F: $75., A: free. Jon White, 201 Thornwood Cr., Acworth, GA 30102. PH: 770-924-3491 home or 428-4980 Show Center.

May 9-10 GA, Duluth-Atlanta. Comic Book Show, Outlets Limited Mall. I-85 & Pleasant Hill Rd., 3750 Venture Dr., SH: Fri. 10am-8pm, Sat. 10am-7pm, Sun. 11am-5pm, T: 24, F: $80., A: free. Charles Dozetos, 3750 Venture Dr., Duluth, GA 30136. PH: 800-251-5150 or 770-495-7671.

May 16-18 GA, Duluth-Atlanta. Comic Book Show, Outlets Limited Mall. I-85 & Pleasant Hill Rd., 3750 Venture Dr., SH: Fri. 10am-8pm, Sat. 10am-7pm, Sun. 11am-5pm, T: 24, F: $80., A: free. Charles Dozetos, 3750 Venture Dr., Duluth, GA 30136. PH: 800-251-5150 or 770-495-7671.

May 17-18 GA, Atlanta-Kennesaw. All Stars Comic Book, Sports Cards & Collectibles Show, Kinder's Outlet Mall, 3333 George Busbee Pky., I-75 & Chastain Rd. (Exit 117), SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50-8', F: $75., A: free. Jon White, 201 Thornwood Cr., Acworth, GA 30102. PH: 770-924-3491 home or 428-4980 Show Center.

May 23-25 GA, Duluth-Atlanta. Comic Book Show, Outlets Limited Mall. I-85 & Pleasant Hill Rd., 3750 Venture Dr., SH: Fri. 10am-8pm, Sat. 10am-7pm, Sun. 11am-5pm, T: 24, F: $80., A: free. Charles Dozetos, 3750 Venture Dr., Duluth, GA 30136. PH: 800-251-5150 or 770-495-7671.

May 30-Jun 1 GA, Duluth-Atlanta. Comic Book Show, Outlets Limited Mall. I-85 & Pleasant Hill Rd., 3750 Venture Dr., SH: Fri. 10am-8pm, Sat. 10am-7pm, Sun. 11am-5pm, T: 24, F: $80., A: free. Charles Dozetos, 3750 Venture Dr., Duluth, GA 30136. PH: 800-251-5150 or 770-495-7671.

ILLINOIS

May 2-4 IL, Palatine. Star Wars Convention, Holiday Inn. Dundee Rd. & Rt. 53, SH: Fri. 4pm-9pm, Sat. & Sun. 9am-4pm, T: 80, F: $150., A: $4. Keith Boyer, 1309 Wyndham, Palatine, IL 60067. PH: 847-776-0216.

May 3 IL, Waukegan. Comic Book & Collectible Show, Bertrand Bowling Lanes. 2616 Washington St., Rt. 41 then E. on Washington, SH: 10am-3pm, T: 15-6' & 8', F: $15., A: free. James Libasci, PO Box 8822, Waukegan, IL 60079. PH: 847-336-9963 or 336-5002.

May 3 IL, Effingham. Comic Book, Sports Card & Collectibles Show, Village Square Mall. Rt. 45 S., SH: 9am-9pm, T: 40-8', F: $25. for 1, $40. for 2, $60. for 3, A: free. BB Card Connection, Jon Schafer, 109 E. Jefferson Ave., Effingham, IL 62401. PH: 217-342-2539.

May 3 IL, Chicago. Comic Book, Toy & Sports Card Show, St. Luke Academy. 1500 W. Belmont Ave., SH: 9:30am-3:30pm, T: 35-8', F: $15. for 1, $25. for 2, A: $1. Ron, PH: 773-348-7373 or Steve, PH: 773-262-7864.

May 4 IL, Oak Lawn. Comic Book & Sports Card & Toys Show, Fatima K of C. 5830 W. 95th St., SH: 9am-3pm, T: 38-8', F: $25., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

May 4 IL, Joliet. Comic Book, Sports Card & Toy-Fest, Holiday Inn. On Larkin Ave. off I-80, SH: 9:30am-3:30pm, T: 60, F: $25., A: $1.50, 12 & under free. Tim, PH: 815-729-4019.

May 4 IL, Naperville. Comic Book & Action Figure Show, Raddison Inn. Naperville & Warrenville Rds., SH: 9:30am-3pm, T: 60, F: $45., A: $2. women & kids under 10 free. Graham Crackers Comics, 5 E. Chicago Ave., Naperville, IL 60540. PH: 630-355-4310.

May 10 IL, Palatine. Action Figure & Comic Book Show, Ramada Hotel. Northwest Hwy. & Rt. 53, SH: 9:30am-3pm, T: 60. Keith Boyer, PH: 847-776-0216.

May 18 IL, Wheeling. Comic Book & Toy Show, Chevy Chase Country Club. 1000 N. Milwaukee, SH: 9:30am-4pm, T: 60. Keith Boyer, PH: 847-776-0216.

May 18 IL, Springfield. Comic Book & Sports Card Show, Northfield Ctr. 3210 Northfield Dr., SH: 9am-4pm, T: 43-8', F: $27., A: free. Ron Hull, 2457 Griffiths, Springfield, IL 62702. PH: 217-523-3598.

May 25 IL, Orland Park. Comic Book & Sports Card & Toys Show, Civic Ctr. 1 blk. W. of La Grange Rd. (Rt. 45) at 147th St., SH: 9am-3pm, T: 85-6', F: $28., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

May 25 IL, Mt. Vernon. Ultimate Comic Book, Non-Sports, Sports Card & Racing Show, Jent Factory Outlet Mall. I-57, I-64 & Rt. 15, SH: 10am-5pm, T: 30-8', F: $10., A: free. Jim Hall, 1100 Park Ave., Mt. Vernon, IL 62864. PH: 618-244-0548.

May 25 IL, Mt. Vernon. Comic Book, Sports Card & Racing Show, Holiday Inn. I-57 & Rt. 15, SH: 9am-5pm, T: 25-8', F: $20., A: free. Mike Bleeks, RR 2, Enfield, IL 62835. PH: 618-963-2002.

INDIANA

May 3-4 IN, Columbus. Comic Book & Sports Card Show, Fair Oaks Mall. Intersection Hwys. 46E & 31S, SH: mall hrs., T: 55, F: $50., A: free. Front Row Promos., Inc., Terry Armstrong, 1745 Houston Ct., New Albany, IN 47150. PH: 812-948-9902.

May 3 IN, Indianapolis. Eastside Collectible Comic Book, Sports Card & Racing Show, Ramada Inn East. Pendleton Pike at I-465 E., Exit 42, SH: 10am-4pm, T: 28-6', F: $30. for 1, $45. for 2, A: free. Mark Lopez, PO Box 29364, Indianapolis, IN 46229. PH: 317-894-1115.

May 3 IN, Indianapolis. Comic Book & Non-Sports Card Convention, Quality Inn. 3525 N. Shadeland Rd. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

May 3-4 IN, Logansport. Comic Book Show, Mall. SH: Sat. 10am-9pm, Sun. 12noon-5pm, T: 50, F: $65.-$70., A: free. G&S "Ex-Change", Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887 10am-midnight.

May 4 IN, Indianapolis. Ash Comic Book, Toy, Star Wars & Action Figure Show, Holiday Inn East. 6990 E. 21st St. (Shadeland Ave. Exit of I-70 or I-465), SH: 10am-4pm, T: 30, F: $50., A: $3., 9 & under free. Andy & Diane Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173 or 824-9602.

May 10 IN, Marion. Comic Book & BB Card Show, Grant Cty. 4-H Fairgrounds. 4 mi. W. I-69 SR 18, SH: 10am-5pm, T: 30-10', A: free. Casey Caimens, 1341 Gillispie St., Marion, IN 46952. PH: 317-668-1159, 662-8268 home or 800-611-6867.

May 17 IN, Hammond. Comic Book & Sports Card Show, American Inn. 4000 Calumet Ave. (I-90 Exit 5) I-80/94 Exit 1, go N. 6 miles. SH: 9:30am-2:30pm, T: 40-6', F: $15., A: $1. Grand Slam Promos., Joe J. Jurek, PO Box 2[illegible] Whiting, IN 46394. PH: 219-659-4947 (24 hrs.).

May 17-18 IN, Merrillville. Comic Book Show, Century Consumer Mall. SH: Sat. 10am-9pm, Sun. 11-5pm, T: 60-80, F: $80.-$85., A: free. G&S "Ex-Change", Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887 10am-midnight.

May 18 IN, Logansport. Mid-North Indiana Comic Book & Sports Card Show, Holiday Inn. US 24 E. (just E. of Martin's Super Market), SH: 10am-5pm, T: 40, F: $20. for 1, $35. for 2, A: free. Cards & Comics Galore, J.B. Neubaum, 110 W. Linden, Apt. 1, Logansport, IN 46947. PH: 219-732-1818 7am-10pm.

May 23 IN, Highland. Comic Book & Sports Card Show, Lincoln Center Rm. 16-18. 2450 Lincoln St., from I-94 S. on Indianapolis Blvd., 4th traffic light turn L., SH: 6pm-9pm, T: 32, F: $15. for 2, A: free. Elicia Stewart, 2450 Lincoln St., Highland, IN 46322. PH: 219-838-0114.

May 24 IN, Indianapolis. Eastside Collectible Comic Book, Sports Card & Racing Show, Ramada Inn East. Pendleton Pike at I-465 E., Exit 42, SH: 10am-4pm, T: 28-6', F: $30. for 1, $45. for 2, A: free. Mark Lopez, PO Box 29364, Indianapolis, IN 46229. PH: 317-894-1115.

May 24-25 IN, Warsaw. Comic Book Show, Koscinsko Cty. Fairgrounds. SH: Sat. 10am-5pm, Sun. 11-5pm, T: 50-60, F: $50.-$55., A: free. G&S "Ex-Change", Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887 10am-midnight.

May 30 IN, Highland. Comic Book & Sports Card Show, Lincoln Center. 2450 Lincoln St., from I-94 S. on Indianapolis Blvd., 4th traffic light turn L., SH: 6pm-9:30pm, T: 16, F: $15. for 2, A: free. Kitty Watson, 2450 Lincoln St., Highland, IN 46322. PH: 219-838-0114 8am-10pm.

KANSAS

May 17-18 KS, Overland Park. Comic Con, International Trade Ctr. 6800 W. 115th St., SH: Sat. 10am-6pm, Sun. 10am-4pm, T: 100, F: $200., A: Sat. $5., Sun. $4. Mike Wileman, 8700 W. 121st Terr., Overland Park, KS 66213. PH: 913-451-4805.

KENTUCKY

May 4 KY, Bowling Green. Comic Book & Toy Show, Greenwood Excutive Inn. I-65, Exit 22, SH: 9am-4pm. Comic City, PH: 615-262-0908.

May 9-11 KY, Bowling Green. Comic Book, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Greenwood Mall. SH: mall hrs., T: 65, F: $100. Bases Loaded Promos., Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 615-939-3063 or 648-3319.

May 10-11 KY, Louisville. Comic Book & Sports Card Show, Bashford Manor Mall. Bardstown Rd. at I-264, T: 70-8', F: $75., A: free. Front Row Promos., Inc., Terry Armstrong, 1745 Houston Ct., New Albany, IN 47150. PH: 812-948-9902.

May 16-18 KY, Ashland. Comic Book, Sports Card & Racing Collectibles Show, Ashland Town Ctr. 500 Winchester Ave., SH: mall hrs., T: 35-8', F: $80. for 1, $150. for 2, A: free. Badgley Promos., PO Box 3528, Parkersburg, WV 26103. PH: 304-485-8345.

May 23-25 KY, Owensboro. Comic Book, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Town Center Mall. SH: mall hrs., T: 65, F: $100. Bases Loaded Promos., Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 615-939-3063 or 648-3319.

May 24-25 KY, Murfreesboro. Comic Book, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Stones River Mall. SH: mall hrs., T: 50, F: $85. Bases Loaded Promos., Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 615-939-3063 or 939-2006.

May 24 KY, Lexington. Antique & Collectible Comic Book, Toy & Doll Show, Lexington Ctr. Heritage Hall. SH: 9am-4pm, T: 200, A: $4., $1. ages 6-12. Southeastern Coll. Expo, 1819 Peeler Rd., Vale, NC 28168. PH: 704-276-1670 or FAX: 704-276-9931.

May 24 KY, Lexington. Comic Book & Toy Show, Wyndham Garden Hotel. 1938 Stanton Way Exit 115, SH: 10am-4pm, T: 30-6', F: $45., A: $2. C.C.S. Promo., Steve Riley, 1712 Sailor Ford Ln., Mascot, TN 37806. PH: 423-933-9820 or 691-3302.

LOUISIANA

May 3-4 LA, Lake Charles. Contraband Days Comic Book, Cards & Collectibles Show, Civic Ctr., Exhibition Hall. I-10 &

(EVENTS Continues on Page 72)

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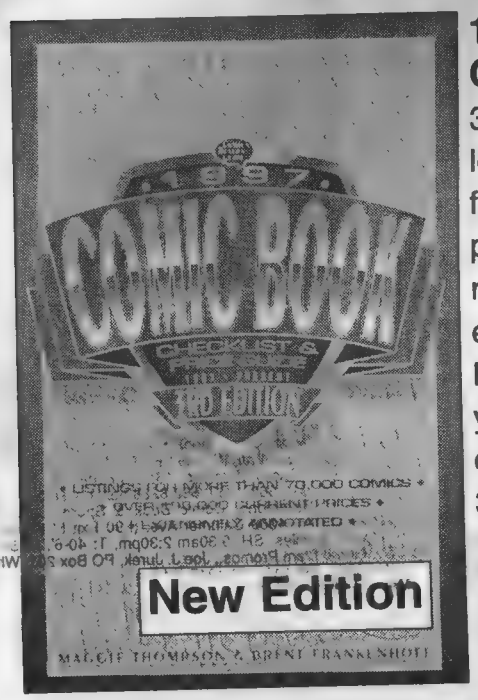

1997 Comic Book Checklist & Price Guide, 3rd edition, puts you at the leading edge of comic pricing, from 1961 (Silver Age) to the present, from independent releases to hard-to-find limited editions. Thompson and Frankenhoff help you catalog your collection with a detailed checklist. 8x10 SC • 576p • 300 photos • **DO03 $16.95**

Marvel Comics Checklist & Price Guide 1961 To 1993 presents Marvel comics and collectibles in a handy "checklist" format. Price and inventory your Marvel comics, posters, action figures and trading cards with this guide edited by Maggie Thompson. 6x9 SC • 256p
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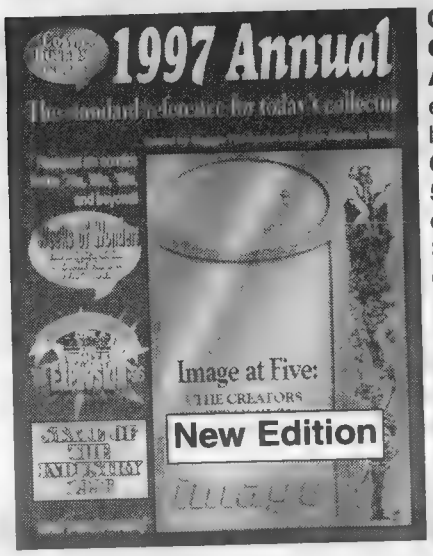
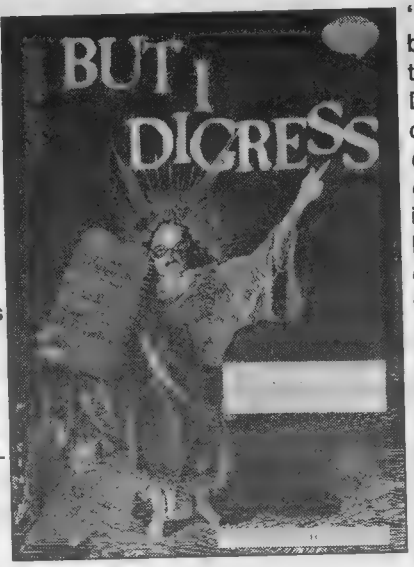


Comics Buyer's Guide 1997 Annual, 6th edition, spotlights Image Comics and its 5th anniversary celebration. State of the Comics Industry Report analyzes 1996. Check out the publishers directory, a history of comics, and writings from popular *CBG* columnists. 8-1/2 x11 SC • 104p • 50 photos • 8p color section • **BG97 $9.95**



'But I Digress' brings you a selection of Peter David's best columns from *Comics Buyer's Guide*. Sections include: "Comic Books - Variations on a Theme"; "The Chalker Papers"; "Fun With Publishers"; "The Write Stuff"; and more. 7x10 SC • 256p
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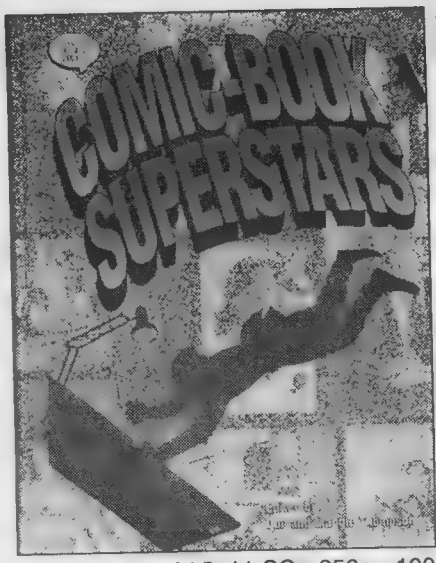

Comic-Book Superstars introduces you to the writers, artists, colorists and letterers who bring the stories to life. Maggie Thompson compiled this book with wide page margins for autographs and sketches. It's perfect for comics conventions, signings and store appearances. 81/2x11 SC • 256p • 100 photos • **CM01 $16.95**

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Page o' NEWS

Journeyworks Publishing, a developer of health promotional materials, has chosen the characters of Greg Evans' comic strip *Luann* as spokespersons for a new series of pamphlets on health issues for adolescents.

Each of the 12 pamphlets presents a comic-strip sequence featuring the characters from *Luann* discussing such topics as nutrition, alcohol consumption, and sexual activity.

The strips dramatize peer influences and warn teens of the risks of drugs, unsafe sex, and other pitfalls of adolescent life.

Publisher Steven Bignell said, "We chose to feature the *Luann* characters in these pamphlets, because Luann is recognizable to teens. The pamphlets combine practical, targeted health information with Greg Evans' humor and insight into the adolescent experience."

The complete set of 12 can be obtained by sending a check for $6 to Journeyworks Publishing, Attention: Luann Health Series, P.O. Box 8466, Santa Cruz, CA 95061.

Barks painting sells for $505,000

Theo Holstein of San Pedro, Calif., has acquired Carl Barks' painting *Mardi Gras before the Thaw* through Sotheby's at a total cost of $505,000.

At 24" x 30", it is one of Barks' largest paintings.

Holstein said, "I believe this makes this the world's most valuable Disney painting and makes Carl Barks the most valuable living cartoon artist in history."

The painting is being stored in a climate-controlled vault at Holstein's bank.

Another original Barks oil painting is scheduled to be offered at a Sotheby's auction this summer.

Kabuki finishes big

David Mack's *Kabuki: Skin Deep* (Caliber) is scheduled to end in July with an expanded 40-page issue. The color, painted mini-series reveals Kabuki's origin as she is incarcerated in a rehabilitation institute for mentally defective agents.

Hitman meets Catwoman

Hitman #15 (32 pages, $2.25) begins a six-part story arc that will feature a number of DC stars, including Catwoman and Etrigan the Demon. Written by Garth Ennis and drawn by John McCrea, "Ace of Killers" concerns a plot by the Arkannone to gain revenge on Tommy. The issue is scheduled to ship April 30.

Flash vs. Major Disaster

The Flash #126 (DC, 32 pages, $1.75) features the final confrontation between Flash and Major Disaster. Lurking in the background are more mysterious villains, who cooking up a new nightmare for Wally. Scheduled to ship April 30, the issue is written by Mark Waid and Brian Augustyn and drawn by Paul Ryan and John Nyberg.

Conspiracies grow in Coventry

The third issue of Bill Willingham's *Coventry* (Fantagraphics, 36 pages, $3.95), scheduled to ship in June, picks up several plot threads from previous issues. Claudia Nevermore closes in on the evil god Kuzun, and, just as Detective Cortez is about to collar the leader of the biggest pack of organized werewolves in Coventry, the Department of Lycanthropy pulls him off the case. A backup feature offers Willingham's original four-page proposal for the *Coventry* series.

Dougan appears in 'Zero Zero'

Zero Zero #17 (Fantagraphics, 52 pages, $3.95) presents Michael Dougan's return to comics with a 15-page story of a cartoonist's nightmare, "Double Booked?"; the penultimate chapter of Richard Sala's "The Chuckling Whatsit"; the return of Dave Cooper's "Crumple"; Blanquet's "Silent Storie"; short pieces by Max Anderson and Jeff Johnson; and a back cover by Peter Kuper. The issue is scheduled to ship in June.

Caliber relaunches 'Maze Agency'

Mike Barr's detective series *Maze Agency*, last seen in 1991, will make a comeback in a new series from Caliber Comics scheduled to begin in July. Barr will again provide the scripts, while the new art team of Gene Gonzales and David Rowe execute the visuals. Former *Maze Agency* artist Adam Hughes is scheduled to do the cover of the second issue.

Editor Joe Pruett said, "We've been talking to Mike Barr quite awhile about bringing the series back, and it was just a matter of taking care of a lot of loose ends before we could announce it. It's always been one of my favorite titles, and we're pretty confident that we can bring it out to a whole new audience, plus recapture the fans it had before."

In the first issue, detective duo Jennifer Mays and Gabriel Webb investigate the on-the-set murder of an actress who was playing Justice Girl in a film adaptation of a comic book.

Publisher Gary Reed said, "[*Maze Agency*] is always one of the titles mentioned as one of the leaders in the renaissance of independent comics that came out in the mid-'80s. I'm delighted that it's under the Caliber banner but, even if it wasn't, I'd still be thrilled to see it on the shelves."

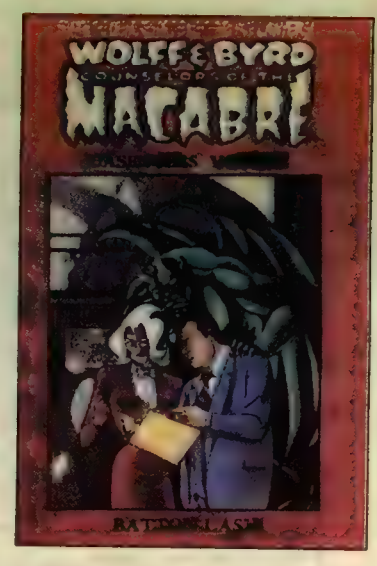
The black-and-white title will feature 32 pages for $2.95.

Hard-boiled goddess heads 'Penthouse Comix' line-up

Daniel Torres' "Aphrodite" features a hard-boiled detective who wears nothing but harem pants in *Penthouse Comix* #22 (80 pages, $495).

Scheduled to ship in May, the issue also includes: a Kodiak story by writer John Nubbin and artist Tony Salmons, in which Kodiak, at age 79, is beginning to suffer heart problems; part one of "Radio Murder," a "micro-novella special," in which a lowlife detective investigates the death of his parents and the disappearance of his girlfriend; a catfight between Libby and Latischa in "Libby in the Land of the Lost" Part II by writer Rex Edward and artist Alex Horley; the exorcism of a witch on a flight to Rome in Milo Manara's "Hidden Camera: The Ritual"; and two "Brown's Delights" installments with art by Paolo Prente and Sean Shaw.

Wolff & Byrd play with a full docket



Batton Lash's parody of *The X-Files* leads off the third volume of *Wolff & Byrd, Counselors of the Macabre: Case Files*, collecting issues #9-12 of the bimonthly *Wolff & Byrd* comic book.

In "The * Files," attorneys Alanna Wolff and Jeff Byrd represent a UFO enthusiast who claims his daughter has been abducted by aliens. The "right-to-life" beliefs of a smalltown housewife are put to the test in "I'm Carrying Satan's Baby." In "Personal Injuries and Guardian Angels," a guardian angel is sued for negligence.

The volume also includes the stories "I Married a Quivering Blob of Jelly" and "The Man with His Own Personal Laugh Track" and glimpses of the two attorneys' personal lives.

Scheduled to ship in May, the 96-page trade paperback is priced at $10.95.

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COMIC STRIP

From Doc Winner to Hy Eisman: Elzie Segar has had many successors on 'Popeye'

"These men have managed to keep the sailor's comic-strip career going after almost 60 years."
— Fred Grandinetti

Bud Sagendorf's version of the spinach-eating sailor.

"Bill" Zaboly's rendition of Popeye from 1958.

Zaboly's Popeye when he was instructed to draw the strip more like Bud Sagendorf's version.

By Fred Grandinetti
Co-Founder, International Popeye Fan Club

Approximately 40 years ago, the original Popeye movie films, produced by The Fleischer and Famous Studios, made their debut on television screens. There were 234 of the movies, the first official one of which was "I Yam What I Yam" and was released in 1933. Running the cartoons on TV quickly made Popeye the Sailor a hot property, spawning hundreds of new products bearing the likeness of the spinach-eater and his crew. A number of spin-off TV cartoon series followed, including: *Popeye* (King Features Syndicate, beginning in 1961), *The All-New Popeye Hour* (Hanna-Barbera, 1978-81), *The Popeye and Olive Show* (Hanna-Barbera, 1981-82), and *Popeye & Son* (Hanna-Barbera, 1987-88). More than 600 Popeye cartoons are in world-wide syndication — making the sailor's series the longest-running in film-animation history.

If you mention Popeye to people under 40 today, they will recall his adventures on the small screen. They probably won't be aware of the sailor's comic-strip roots or the creative people who kept his comic-strip adventures going since the death of his creator, Elzie Crisler Segar, in 1938. For years, these successors to *Thimble Theatre* (the original name of the *Popeye* strip) have taken their lumps from critics. Their work has been unjustly compared to the brilliance Segar had applied to his creations. The fact that these men have managed to keep the sailor's comic-strip career going after almost 60 years is no small achievement.

Doc Winner

Winner was a native of Pennsylvania and, after working on newspapers in Pittsburgh and Newark, he joined King Features Syndicate as a bullpen artist in 1918. He ghosted many strips and began working on *Thimble Theatre* in 1938 (while Segar did the scripts). After Segar's death, Winner continued the art, while Tom Sims handled the scripts. Winner was able to capture much of Segar's style, although he did have trouble drawing Eugene the Jeep. Winner later took over *The Katzenjammer Kids* and *Elmer* until his death in 1956.

Tom Sims

Tom Sims, a native of Cave Springs, Ga., wrote for *The New Yorker, The Saturday Evening Post,* and other publications of the period. He began writing *Thimble Theatre* in 1938, working with Winner, until Bela "Bill" Zaboly took over as artist in mid-1939. Sims' *Thimble Theatre* dailies still took Popeye and his crew on long sea voyages, as Segar's had. During the war years, Sims' Popeye stories had the one-eyed sailor battle German and Japanese spies in a comical fashion.

Sims carried on many of Segar's traditions in his scripts. The Sunday *Thimble Theatre* continued to feature Wimpy's wild schemes to mooch hamburgers from Rough House, Geezil, or Popeye. The daily strips, though not written with Segar's genius, still managed to hold readers' interests. Sims stopped writing the daily strip in 1955 but continued on the Sunday until 1958. He later wrote a nationally syndicated column, *Ohatchee USA,* and died Dec. 15, 1972.

Although he was introduced in 1929, most people know Popeye from his more than 600 appearances in both film and television, such as this 1960 Paramount cartoon encounter with The Sea Hag, entitled "Gem Gam."

Bela "Bill" Zaboly

Born in Cleveland, Zaboly went straight from school to the art department of the NEA Syndicate, which was located in his hometown. Beginning in 1932, he assisted Roy Crane on *Wash Tubbs*. Zaboly later drew *Our Boarding House* starring Major Hoople. Zaboly was good at drawing this feature, and the series remained popular. In the late 1930s, Zaboly moved to King Features Syndicate and, in mid-1939, he took over the art on *Thimble Theatre*.

Aside from minor alterations on Popeye, the characters looked as they had under Segar's pen. During the mid-1950s, Popeye lost two buttons on his black shirt and King Features instructed Zaboly to put Swee'pea in short pants that revealed his legs. Zaboly's Popeye art could be seen on many products bearing the sailor's likeness during the late 1950s. Zaboly's publicity drawings of Popeye were used to help promote the television airings of the 234 Popeye movie cartoons. Zaboly moved to Cleveland after his tenure on *Popeye* and again worked for NEA, doing spot drawings. His art of the *Popeye* cast was still being used on products through the 1960s. He died in 1985.

THANKS AGAIN FOR GIVING ME YOUR WARM CLOTHES
BLOW ME DOWN. I FORGOT ABOUT HAVIN' TWENY THOUSING DOLLARS IN ME HAT- YA AIN'T GOT NO HOME. HAVE YA?

Segar's Popeye, however, was far from the Bluto-socking sailor we think of today. He was full of compassion for others (as seen in this example), and this trait was continued in the animated cartoons.

Ralph Stein

In his early years, Ralph Stein was a promotional director for *The New World Telegram*, illustrating everything from ads to major news features and stories. He took over writing the daily *Thimble Theatre* strip in 1955. Stein's scripts took Popeye and his British traveling companion, Sir Pomeroy Vauxhall, all over the world and into outer space.

The strip was filled with wild adventures, and Popeye even managed to battle his old enemy, Bluto. Bluto had only appeared in the *Thimble Theatre* strip in 1932 but became widely known because of his appearances in the Max Fleischer animated cartoons, when the studio simply picked up the villain recently in the strip when storyboarding began. Stein also had Popeye and Sir Pomeroy face Bluto's twin brother, Burlo, who looked like Bluto minus the beard. After his stint on *Thimble Theatre,* Stein continued his writing career for various publications. He died Nov. 27, 1994.

Bud Sagendorf

Bud Sagendorf had been Segar's assistant on *Thimble Theatre* during the 1930s. On Segar's passing, King Features Syndicate placed Sagendorf in the King Features bullpen, where he filled in doing Sunday *Thimble Theatre* pages when Zaboly wasn't available and handled the strip's special features. In 1946, Sagendorf began writing and drawing the *Popeye* comic-book series for Dell, a job he held until 1969. He also created Popeye-related toys, and his art was used on many Popeye products.

Sagendorf took over the comic strip in 1958, although his work wasn't published until the summer of 1959. His stories were more down-home, rather than set on the high seas, and his scripts often featured the other characters in the strip and the headaches they caused for Popeye.

Sagendorf created the characters of Granny (Popeye's grandmother) and Dufus (Popeye's strong but dumb nephew). Due to a copyright conflict over the ownership of the name Bluto, the brute went by such descriptive names in

(Continues on Page 60)

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COMIC STRIP

Sagendorf's Olive had an elongated nose.

Popeye's travels have made him king of an island in this sequence from a daily ***Thimble Theatre*** *strip written by Ralph Stein and drawn by Bela Zaboly. Notice that Popeye was drawn by Zaboly with only one shirt button by this time.*

the comic books written by Sagendorf in the late 1950s as "The Mean Man" or "The Big Guy Who Hates Popeye." When the bully was renamed Brutus for a series of TV cartoons in 1960-61, Sagendorf added the strong man to the comic strip.

King Features instructed Sagendorf to replace Popeye's captain's hat with a sailor's hat to match his animated counterpart. However, Sagendorf made more visible changes in Segar's cast, as time went on. Popeye's chin grew very large, Olive Oyl's nose became pickle-shaped and moved from the bottom of her face to the middle, and The Sea Hag's face resembled a witchly version of Popeye's.

Sagendorf continued on the daily until 1986, when he retired to spend more time with his family. He continued on the Sunday page until his death in late 1994. By this time, Popeye was back to wearing his captain's hat, and his chin had shrunk a few sizes.

Bobby London

Bobby London was an underground cartoonist perhaps best known for his creation of "Dirty Duck," which ran in *National Lampoon* and *Playboy*. In 1986, he was hired by King Features Syndicate to take over the daily *Popeye* strip. While his early art was a bit shaky, he soon adapted his own style which fit the mood of the strip. He brought the characters up to date, added continuity, and had Popeye facing problems in the "real world."

Popeye entered the world of the stock market, battled criminals in the Middle East, and became a wrestler. He also battled several versions of his hated enemy: Brutus. In "The Return of Bluto," London had all the comic-strip and animation versions of Bluto/Brutus face off against Popeye. London's tenure on the strip was cut short during the summer of 1992, when he was fired for submitting a script which alluded to Olive Oyl's wanting an abortion.

Hy Eisman

The *Popeye* Sunday page is now produced by cartoonist Hy Eisman, who also produces *The Katzenjammer Kids* Sunday page for King Features. Eisman has been in the cartooning business since the early 1950s. His jobs in comic books include work on: *Nancy, The Munsters, Archie, Little Lulu, Tom and Jerry, Smokey Stover, Blondie,* and *Katy Keene*.

His comic-strip work includes *Bringing up Father* and *Mutt and Jeff*, and for 17 years he drew the *Little Iodine* comic strip for King Features. In 1984, Eisman was awarded a plaque as the year's best comic-book artist at the National Cartoonists Society's Reuben ceremony.

Bobby London did his research on this "Return of Bluto" story. Pictured are (left to right) Sagendorf's Brutus, Bluto from Famous Studio's 1940s and '50s cartoons, the 1960-61 TV version of Brutus, a 1970s Brutus, and two European versions of Brutus.

An interview with Hy Eisman

CBG: *When were you offered* ***The Katzenjammer Kids****?*

Eisman: In early 1986, Bill Yates, the comics editor at King Features, offered me the *Katzenjammer* Sunday page or the *Popeye* dailies. Since I had had more experience on Sunday pages, I opted for the *Kids*. That left me the time to write and draw comic books for Archie and teach two days at the Kubert school.

CBG: *Do you treat each strip you're called upon to work on as just an assignment or do you research the original artist and writer's work? Do you adapt your style to the original or do your own thing?*

Eisman: If I'm ghosting a living artist as his so-called "assistant," I try to emulate his style, including any idiosyncrasies in his layouts, drawing, and inking. If *my* byline appears on the strip, then I imitate the original style and gradually make adjustments in the drawing, layouts, *etc.* until I'm comfortable, without changing the material drastically. With *The Katzies*, I went back to Knerr. With *Popeye*, I relied heavily on Bud Sagendorf.

CBG: *How long have you been doing the Sunday* ***The Katzenjammer Kids****?*

Eisman: April 15, 1996, was my 10th anniversary on *The Katzenjammer Kids*.

CBG: *With the* ***Popeye*** *Sunday page, you've brought back many of Segar's older characters. Was this done to get away from the Popeye-Olive-Brutus conflict?*

Eisman: Writing is the toughest part of putting a Sunday page together. Having a large cast of characters with unique personalities makes it easier to juxtapose the various actors like a repertory company, a "Thimble Theatre," if you will, and come up with unique conflicts that make up the genesis of a gag.

CBG: *Were you a fan of the Max Fleischer Popeye cartoons and the 1960-61 TV cartoons produced by King Features Syndicate?*

Eisman: I grew up on the Fleischer cartoons. I didn't see any of the later films until I started doing the Sunday strip and bought some videotapes.

CBG: *Many film historians put down the 1960-61 Popeyes.*

Eisman: Film historians are not the audience TV cartoons are aimed at. Popeye is one of the most identifiable images around the world because of those TV cartoons.

Today's strip

While Eisman's Sunday *Popeye* has revived many old Segar characters — including Castor Oyl; Olive's parents, Nana and Cole Oyl; Eugene the Jeep; and The Sea Hag — the daily strip has consisted of Sagendorf reprints. King Features has said that the material still "works" and is not dated.

Still, *Popeye* isn't as widely circulated as it once was. One reason may be that newspaper editors, who decide what strips get carried, think of the sailor as a animated cartoon character and don't recall or know of his comic-strip roots. Popeye's overwhelming popularity in films and licensing has overshadowed his strip career.

For years, the men who have carried on Segar's characters in the funny pages have had their work torn apart by critics who have said, "It's not Segar." That's true. E.C. Segar was a genius in his field and has been called "the Charles Dickens of the comic strip." Not many cartoonists can compare with this, but they have done an admirable job of continuing the adventures of Popeye for the past half century.

POPEYE
HY EISMAN
KIN YA BEAT THAT?
UNREAL
CLICK
WHATCHA WATCHIN', SONNY?
THIS DOC ON THE TV SEZ DRINKIN' KIN RUIN YER LIVER!
THEN HE SEZ SMOKIN' KIN RUIN YER LUNGS...
AN' EATIN' TOO MANY STEAKS KIN RUIN YER ARTERIES
HEARIN' STUFF LIKE THAT MAKES A FELLER THINK!
GLAD TA HEAR IT!
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WHAT'RE YA STARTIN' WITH?
I'M GIVIN' UP WATCHIN' TV!
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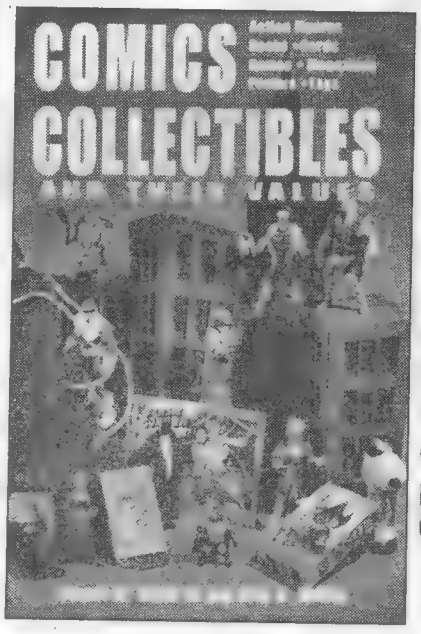

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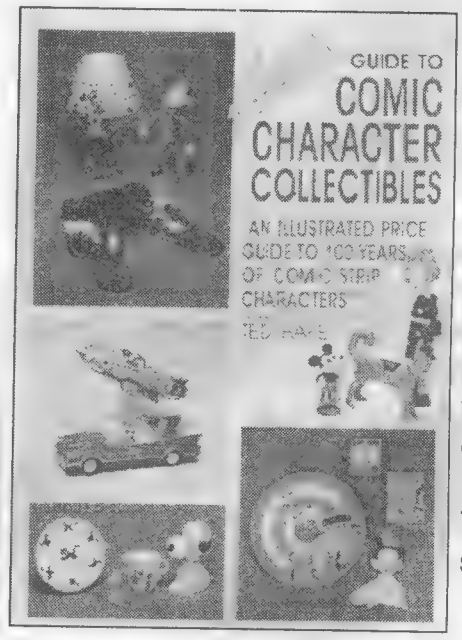

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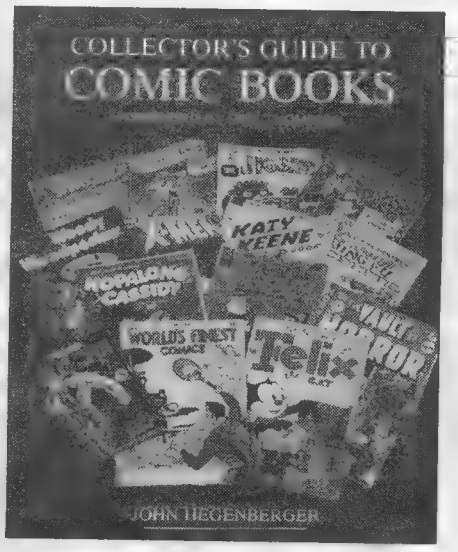

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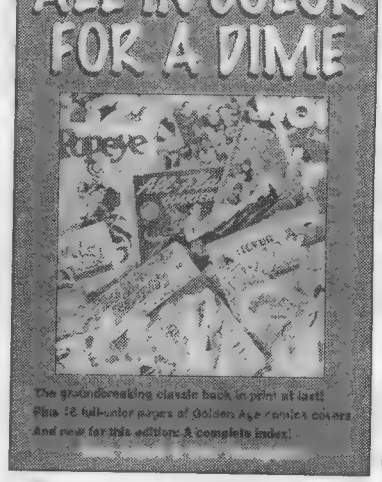

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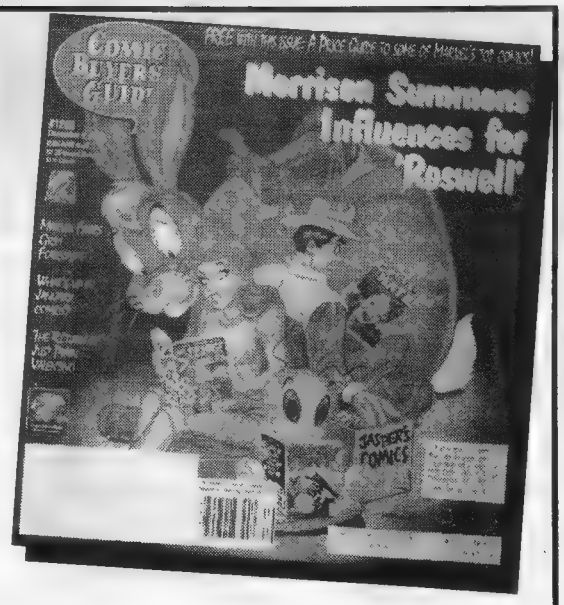

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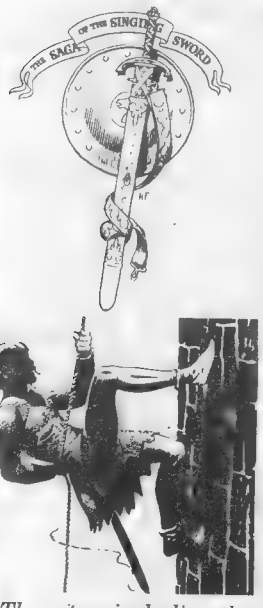
COMIC STRIP

'Prince Valiant' celebrates 60 years

Hal Foster's creation has spawned an animated series and two movies



The art — including the mask Valiant crafted for himself decades before DC's ***The Demon*** *— all comes from the first three years of* ***Prince Valiant*** *and is © 1937, 1938, 1939 King Features Syndicate.*

Prince Valiant marked its 60th year of publication in newspaper comics sections with a special commemorative page Sunday, Feb. 9, 1997, as Court Historian Geoffrey recalled the Valiant family history. Readers shared the opportunity to walk down memory lane, looking back on the birth of Valiant's children and recalling some of his epic battles.

As part of the 60th anniversary, a live-action film based on the series is scheduled to open this summer from Paramount. The $20 million film was co-financed and co-produced by Constantin Film and Lakeshore Entertainment and features Stephen Moyer as the title character and Katherine Heigi as Princess Ilene. The cast also includes Thomas Kretschmann, Warwick Davis, Udo Keir, and Ron Perlman. British director Anthony Hickox filmed on location in Wales and Germany.

Created by Hal Foster, *Prince Valiant* made its first appearance Sunday, Feb. 14, 1937. Foster broke the rules of the comic-strip medium in creating *Prince Valiant*, drawing the Arthurian saga without the use of dialogue balloons and many other comic-strip standbys. Relying instead on a rich history of story illustration and literate text at the bottom of the story panels, Foster succeeded in creating a continuing illustrated adventure novel.

Born in 1892, Foster spent several years drawing the *Tarzan* newspaper strip. His work was admired by newspaper mogul William Randolph Hearst, who wanted Foster to create a strip for his chain of newspapers. Drawing on his fascination with tales of chivalry and derring-do, Foster referred to the stories of King Arthur and created *Derek, Son of Thule*. Hearst was enchanted by everything about the strip except for the hero's name, rechristening him *Prince Valiant*.

The comic strip became a CinemaScope movie in 1954, directed by Henry Hathaway, with a young Robert Wagner as the title character and Janet Leigh as his princess, Aleta. James Mason was also in the cast.

Foster was elected to membership in Great Britain's Royal Society of Arts in 1965, and *Prince Valiant* was hailed by the late Duke of Windsor as "the greatest contribution to English literature in the past 100 years."

Among the many awards Foster received for his work was the National Cartoonists Society's Reuben Award for Outstanding Cartoonist of the Year in 1976 and the Gold Key to the NCS Hall of Fame.

Artist John Cullen Murphy started collaborating with Foster on *Prince Valiant* in 1970, taking over completely nine years later, when Foster retired at age 87. A former child model and art student of Norman Rockwell, Murphy retained Foster's illustrative style and introduced subtle changes to leave his own distinctive mark. Murphy is a six-time winner of the National Cartoonists Society's Best Story Strip of the Year Award, a recipient of the Elzie Segar trophy for his contributions to the art of cartooning, and the Silver T-Square Award for his service to the NCS.

Murphy said, "I think people are once again interested in values. Valiant has always had to make moral choices, and I think it is his core decency that people are responding to, as they search for a moral anchor in their own lives."

Murphy's son, Cullen, writes *Prince Valiant* in addition to his full-time job as managing editor of *The Atlantic*. A former senior editor of *The Wilson Quarterly* and a contributor to such magazines as *Harper's*, Cullen Murphy graduated with honors in medieval history from Amherst College — which he said gives him a greater understanding of the character and his world.

Cullen's sister, Meg Nash, letters and colors the feature.

Prince Valiant remains one of the most historically accurate and longest-running newspaper features in the history of the medium. In the course of the series, Valiant married, and became a father — and, later, a grandfather.

Valiant's exploits have taken him away from Camelot and around the world, to the Misty Isles in the eastern Mediterranean, to North America, the Sahara, Greenland, India, China, and a host of other distant lands and exotic places.

Not endowed with magic or superhuman powers, Valiant relies on his quick wit, his own human strength, and his "Singing Sword," an exact replica of King Arthur's "Excalibur."

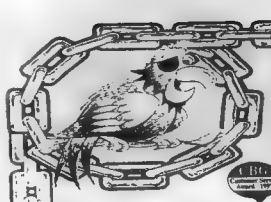
In 1991, Hearst Entertainment's production of *The Legend of Prince Valiant* began airing on The Family Channel, featuring the voices of Robby Benson, Tim Curry, Samantha Eggar, and Efrem Zimbalist Jr. The top-rated animated series ran until 1996 and remains available in more than 100 countries around the world.

Compilations of Foster's strips are available from Fantagraphics Books, including material as late as 1960 at prices under $20. Manuscript Press offers deluxe, giant volumes covering the years 1937-1939 at $100 and $150.

In 1994 and 1995, Marvel published a four-issue *Prince Valiant* mini-series sequel — with material involving and following the death of King Arthur.

Today, King Features Syndicate distributes Prince Valiant to more than 350 newspapers nationwide.

Asked what the future holds for the noble knight, John Murphy smiled and said, "Who can tell? But I do know that whatever lies ahead for Valiant, he will meet it with the courage and honesty that have made him a hero to millions."



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123 F/VF 8.00
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126 VF+ 8.00
128 VF 8.00
129 VF+ 8.00
131 VF 15.00
133 VF+ 15.00
134 F/VF 20.00
138 F+ 7.00
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159 VF 8.00
160 VF+ 6.00
161 VF 8.00

SWAMPTHING
5 VF+ 18.00
6 VF+ 18.00
7 VF+ 25.00
9 VF+ 18.00
11 F+ 5.00

TEEN TITANS
10 VF+ 40.00
18 F/VF 25.00
22 F/VF 30.00
24 VF- 15.00
27 F+ 7.00
32 F+ 8.00
32 NM 15.00
35 F/VF 9.00
36 VF- 12.00
37 VF- 12.00
39 VF- 12.00
43 VF 12.00

WONDER WOMAN
95 G 25.00
119 F 25.00
130 F/VF 20.00
149 F+ 20.00
154 F+ 25.00
165 F+ 20.00
172 VF- 14.00
173 F/VF 15.00
178 F/VF 10.00
179 F/VF 10.00
188 F/VF 10.00
197 F/VF 10.00
119 F/VF 80.00
132 VF- 30.00
145 F/VF 30.00
161 F+ 18.00
165 VF- 15.00
166 VF- 18.00
167 VF- 15.00
173 VF 15.00
174 VF- 15.00

WONDER WOMAN
175 F+ 12.00
180 VF- 10.00
181 F/VF 9.00
182 F/VF 10.00
187 VF- 10.00
189 VF 10.00
190 VF+ 10.00
191 VF+ 8.00
194 VF+ 10.00
195 VF/NM 8.00
196 VF+ 9.00
198 VF 60.00
201 F+ 5.00
203 VF+ 9.00
204 F 4.00
206 VF 10.00
207 VF 8.00
208 F+ 6.00
212 VF- 8.00
214 F+ 6.00
218 VF- 6.00

DC HORROR

DARK MANSION OF FORBIDDEN LOVE
1 G+ 10.00
1 FR- 5.00
2 VG+ 10.00
4 F- 4.00

GHOSTS
6 F/VF 9.00
7 VF- 8.00
8 F/VF 8.00
9 VF- 7.00
10 VF+ 8.00
11 VF- 6.00
12 VF+ 6.00

GHOSTS
13 VF+ 6.00
14 VF 8.00
15 F/VF 8.00
16 VF 6.00
17 F 5.00
18 VF 5.00
19 VF 5.00
20 VF 5.00
22 F+ 5.00
23 F 3.00
34 F+ 5.00

GHOSTS SPECIAL
1978 F/VF 10.00

HOUSE OF MYSTERY
142 VF- 35.00
162 VF 40.00
180 F/VF 19.00
180 VF- 20.00
184 F- 5.00
185 F 12.00
186 VF- 20.00
187 VF 14.00
188 VF 18.00
190 VF 14.00
190 F+ 10.00
191 VF+ 20.00
192 VF+ 14.00
196 F 8.00
197 VG+ 4.00
200 VF 15.00
204 F+ 10.00
207 F+ 5.00
208 VF- 8.00
209 VF+ 12.00
209 F+ 8.00
210 F+ 10.00
212 VF 10.00
214 VF 10.00
215 F/VF 6.00
220 VF- 8.00

HOW TO READ YOUR MAILING LABEL EXP. DATE

Expiration Code: 41st issue, 1997

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John Doe Jr.
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Issue Numbers: All Friday's in 1997

1. Jan. 3
2. Jan. 10
3. Jan. 17
4. Jan. 24
5. Jan. 31
6. Feb. 7
7. Feb. 14
8. Feb. 21
9. Feb. 28
10. March 7
11. March 14
12. March 21
13. March 28
14. April 4
15. April 11
16. April 18
17. April 25
18. May 2
19. May 9
20. May 16
21. May 23
22. May 30
23. June 6
24. June 13
25. June 20
26. June 27
27. July 4
28. July 11
29. July 18
30. July 25
31. Aug. 1
32. Aug. 8
33. Aug. 15
34. Aug. 22
35. Aug. 29
36. Sept. 5
37. Sept. 12
38. Sept. 19
39. Sept. 26
40. Oct. 3
41. Oct. 10
42. Oct. 17
43. Oct. 24
44. Oct. 31
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Calendar Notes

• **Shows** listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the *CBG* features *What, Where, and When* and *Now Appearing*.

Continuing This Week

• **Action Adventures: The Comic Book Art of Scott Rosema**, on display through May 11 at the Muskegon Museum of Art, 296 W. Webster Ave., Muskegon, MI 49440. Closed Mondays. Admission is free. Info: (616) 722-2600.

• **Cartoon Art Museum**, 814 Mission St., San Francisco, CA. Hours: Wednesday through Friday, 11 a.m.-5 p.m.; Saturday, 10 a.m.-5 p.m.; Sunday, 1 p.m.-5 p.m. Admission is $4 for adults, $3 for students and seniors, and $2 for children ages 6-12. Info: (415) CAR-TOON. Current exhibits: **Bay Area Spotlight: Brian Biggs** exhibit features more than 30 original drawings from Biggs' *Dear Julia* and *Frederick & Eloise* comic books, on display through May 18.

Bay Area Spotlight: Fiona Mayne exhibit features original works by 11-year-old Fiona Mayne, who won in three different classes at the Marin County Fair Cartoon Contest. The exhibit consists of her blue-ribbon entries from 1996 and her first-place cartoon from 1995's contest, on display through May 18.

City of Tears: Enki Bilal, a 25-year retrospective of the French cartoonist's work, features more than 100 original pen-and-ink drawings by Bilal, on display through May 25.

• **Englehart: Hangin' at the Old State House**, an exhibit of original political cartoon art by *The Hartford Courant* cartoonist Bob Englehart, continues through June 14 at The Old State House, 10 State House Square, Hartford, CT. Admission is free. Hours: Mon.-Fri. 10 a.m.-4 p.m.; Sat. 11 a.m.-4 p.m. Info: (860) 522-6766.

• **European Comics: Another Image** touring exhibit, on display through May 22 at the Iberia Parish Main Library, 445 East Main St., New Iberia, LA. The exhibit consists of: 65 framed reproductions of strips and bilingual presentation texts, presented in 10 sections covering the major genres and styles of European comics; displays of books, magazines, and merchandising; videos based on comics heroes; and a reading area with approximately 150 European comics. Info: (318) 373-0075. The next tour stop is in Chicago.

• **Four Color Images**, 32 Watts St., New York, NY. Open Monday-Friday 11 a.m.-7 p.m. and Saturday 12-5:30 p.m. Info: (212) 431-4234. Current exhibit: **Tim Sale: Batman: The Long Halloween** continues through May 24. Features original pen-and-ink pages from the mini-series.

• **International Museum of Cartoon Art**, 201 Plaza Real, P.O. Box 1643, Boca Raton, FL 33429 (407) 391-2200. Current exhibits: **Remembering the Magic: A Celebration of Walt Disney World** commemorates the 25th anniversary of Walt Disney World with an exhibit of art, artifacts, and memorabilia including animation drawings, character models, and original ride cars from the park, on display at the museum through May 25.

• **Science Fiction, Fantasy and Space Exploration** exhibit including art by comics artists Ronn Sutton, Janet Hetherington, Den Beauvais, and Dave Ross, on display through May 31 at the Nepean Museum, 16 Rowley Road, Nepean, Ontario (near Ottawa). Info: (613) 723-7936.

• **Words & Pictures Museum**, 140 Main St., Northampton, MA. Info: (413) 586-8545. Museum hours: Tuesday-Thursday and Sunday 12-5 p.m.; Friday 12-8 p.m.; Saturday 10 a.m.-8 p.m. Current exhibits: **Paul Mavrides** exhibit continues through June 1.

SUN MAY 4

Born on this date:
Nestor Redondo (1928)
Wayne R. Reid (1937) **60** years ago
John Ridgway (1940)
Doug Cushman (1953)
Damon Willis (1963)
Tom Richmond (1966)

MON MAY 5

Born on this date:
Stan Goldberg (1932) **65** years ago
Moebius (Jean Giraud) (1938)

TUES MAY 6

CBG **#1227** ships — Silver Age Cavalcade issue, including a special Bargain Bin ad section.

Born on this date:
David Michelinie (1948)
Rob Carosella (1951)
Dennis Jensen (1952) **45** years ago

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Acclaim Comics
Bloodshot #3, $2.50
Eternal Warriors: Digital Alchemy, $3.95
Ninjak #7, $2.50

Antarctic Press
✪ *Hepcats* #4, $2.95 (Mar. 2-8)
✪ *Ninja High School* #56, $2.95 (Mar. 23-29)

Archie Comics
Betty #51, $1.50
Betty & Veronica Digest #89, $1.79
Jughead's Double Digest #45, $2.75
Sonic vs. Knuckles: Battle Royal Special, $2

Caliber Comics
✪ *Kabuki: Skin Deep* #3, $2.95 (Apr)
✪ *Marquis* #1, $2.95 (Apr)

Dark Horse Comics
American Splendor: On the Job, $2.95
Edgar Rice Burroughs' Tarzan #10, $2.95
Elric: Stormbringer #3 (of 7), $2.95
Gunsmith Cats: Shades of Gray #1 (of 5), $2.95
Real Adventures of Jonny Quest #8, $2.95
Star Wars: X-Wing Rogue Squadron — Requiem for a Rogue #2 (of 4), $2.95

DC Comics
Batman: Shadow of the Bat #64, $1.95
Book of Fate #6, $2.25
Cyberella #11, $2.50
Green Lantern #88, $1.75
✪ *Icon* #45 (final issue), $2.50 (Apr)
✪ *Invisibles Vol. 2* #5, $2.50 (Apr. 27-May 3)
JLA #7, $1.95
Nightwing Annual #1, $3.95
Pinky and The Brain #13, $1.75
Power of Shazam! #28, $1.75
Preacher #27, $2.50
Pride & Joy #1 (of 4), $2.50
Starman #32, $2.25
Steel #40, $1.95
✪ *Superboy* #40, $1.95 (Apr. 27-May 3)
Superman Adventures #9, $1.75
Superman: The Man of Steel #69, $1.95
Weird #1, $2.99

Fantagraphics
✪ *Frank* #2, $3.95 (Feb)

Gladstone Comics
Walt Disney's Comics #613, $6.95

Harris Comics
Vampirella vs. Hemorrhage #2 (of 3), $3.50

Image Comics
Backlash #32, $2.50
✪ *Freak Force* #2, $2.95 (Apr)
Gen¹³ Bootleg #7, $2.50
Headhunters #2, $2.95
✪ *Leave It to Chance* #6, $2.50 (Apr)
Savant Garde #3, $2.50

Lost Cause Productions
Spandex Tights Vol. 2 #3, $2.95

Marvel Comics
Alpha Flight: In the Beginning, $1.95
Cable #-1, $1.95
Daredevil #-1, $1.95
Fantastic Four #9, $1.95
Harvey Vacation Special #1, $3.99
Ka-Zar #3, $1.95
Sensational Spider-Man #-1, $1.95
✪ *Silver Surfer* #129, $1.95 (Apr. 20-26)
Star Trek: Voyager #9, $2
Uncanny X-Men #-1, $1.95

Sirius Entertainment
✪ *Demongate* #11, $2.50 (Mar)
✪ *Reality Check* #8, $2.95 (Apr)

Comics MIA

We have received confirmation that the following titles listed in previous MIA sections have shipped: *Pogo Vol. 6* from Fantagraphics and *2000 AD* #1033 from Fleetway UK. This reflects shipping information received through April 18. Our thanks to everyone who called or wrote with updates.

The following comics were scheduled to ship approximately 30 or more days ago; however, we have not been able to confirm that they have actually been released, nor, as far as we have been able to determine, have they been rescheduled. If you have any of the issues listed below, please let us know. We'd especially appreciate it if you could include the information we need to list the comic book in the *CBG Price Guide*. From the indicia of the comic book: The full title, issue number, month, and year, as well as the U.S. price given on the cover.

Abiogenesis Press
Strangehaven #6, $2.95 (Feb)

Academy Comics Ltd.
Mobile Armour Halberder #2, $2.95 (Feb. 23-Mar. 1)

ACG
Best of Dizzy Dames #1, $2.95 (Feb)

Amaze Ink/Slave Labor Graphics
Murder Can Be Fun #5, $2.95 (Feb)

Angel Entertainment
Secret Files: The Strange Case #1, $2.95 (nude eds., $5 and $15) (Feb)

Animagic
High Flying Adventures of the Balloonatiks #1-3, $1.95 (Feb)

Antarctic Press
Amazing Adventures of Professor Jones #3, #4 (of 4), $2.95 (Feb, Mar)
Fantastic Panic Vol. 2 #10 (of 10), $3.50 (Mar. 9-15)
Hepcats #3, $2.95 (Feb)
Magical Mates #7 (of 9), $2.95 (Feb. 2-8)
Perazim #3 (of 3), $2.95 (Feb. 2-8)
Tigers of Terra #25, $2.95 (Feb. 9-15)

Ariel Press
Sapphire #3, $2.95 (Feb)

Atlantis Comics
Crystal War #1 (of 3), $3.50 (Feb)
Grey Wolf #1 (of 3), $3.50 (Feb)

Bad Habit
Father & Son #5, $2.95 (Feb)

Blackeye Productions
Paradise Sucks, $5.95 (Feb)

Caliber Comics
Explorers #3, $2.95 (Feb)
Kaos Moon #3, $2.95 (Feb)
Level X #1, $2.95 (Feb)

Comico
Elementals Hot Bikini Valentine Edition #1, $3.95 (Feb)
Elementals: The Vampire's Revenge #3, $2.95 (Feb)
Esc: No Exit #2, $2.95 (Feb)

Creation Studios
Delusion #1, $2.50 (Feb)

Curtiss Comics
Cypha #1, $2.95 (Feb)

Dancing Elephant Press
Kane #15, $3.50 (Feb)

Dark Horse
Brave #1 (of 4), $2.95 (Feb. 23-Mar. 1)
Warrior of Waverly Street: Broodstorm, $2.95 (Mar. 2-8)

David World Press
Demolitionist #2, $2.50 (Feb)

Drawn & Quarterly
Nowhere #2, $3.75 (Feb)

El Salto Comics
Aztec of the City #3, $1.85 (Feb)

Entity Comics
Nira X: Anime #1 (of 3), $2.95 (spec. ed., $3.50) (Feb)

Fantaco
Funny Business — Confessions of a Comic Book Artist #3 (of 3), $4.95 (Feb)

Fantagraphics
Carol Tyler's Greatest Zits, $9.95 (Feb)

Fry Vision
Domain #3, $2.50 (Feb)

Fygmok Studio
Myth #3, $2.95 (Feb)

Hall of Heroes
Sinister: The Road to Thelema #1, $2.50 (Feb)

Halloween Comics
Chiller #3, $2.95 (Feb)

Heretic Press
Six Degrees Vol. II #1, $2.95 (Feb)

High Impact
Bad Girl: The Magazine, $6.95 (Feb)
Nikki Blade: Forever Nikki #0 Reg, $3 (Feb)

Hubris Press
Creatures of Grace #1, $2.95 (Feb)

Image Comics
Labman #3, $2.95 (Jan)

Knight Press
Excruciator #1, $2.95 (Feb)
Knight's Round Table #4, $2.95 (Feb)
Spook City #1, $2.95 (Feb)

La Comedie Illustree
Pleasantly Disturbed, $3.95 (Feb)
Vauxhall #1, $3.95 (Feb)

Marvel
Clueless: Spring Fever #1, $3.99 (Mar. 2-8)
Clueless Valentine #1, $2.50 (Feb. 2-8)
Wolverine Encyclopedia #3, $5.95 (Feb. 9-15)

Maximum Press
Asylum #12, $2.99 (Feb)
Battlestar Galactica Compendium #1, $2.99 (Feb)
Cabbot: Bloodhunter #2, $2.50 (Feb)
Cybrid #1, $2.99 (Feb)
Power Rangers Zeo/Youngblood #1, $2.99 (Feb)
Shaft #1, $2.50 (Feb)

Mikey-Sized Comics
Von Fange Brothers: The Solo Adventures #3, $1.75 (Feb)

Millennium
Armageddon Rising #1 Song of the Sirens, Cycle #2, $2.95 (Feb)

Mythic Comics
Fangs of the Cobra #2, $2.95 (Feb)
Leitmotiv #3, $2.95 (Feb)
Stuff #2, $2.95 (Feb)

Powder Monkey Productions
Europa and the Pirate Twins #3 (of 4), $2.95 (Feb)

Prolix Press
Chosen #3, $2.50 (Feb)

Rath of God Publishing
Barron Vangor Toth's Chosen #3 (of 5), $2.95 (Feb)

666 Comics
Axa — The Endtime Chronicles #1, $2.95 (Feb)

Symptom Comics
Modern Grimm #2, $2.95 (Feb)

Tipping Cows
Wartblade #2 (two covers), $2.95 (nude eds., $9.95) (Feb)

Topps Comics
X-Files Season One #8, $3.95 (Feb)
X-Files: Afterflight, $5.95 (Feb)

World Comics
California Girls Vol. 2 #1, $1.50 (Feb)
Coffee World Comics #2, $1.50 (Feb)
Cowgirls #1, $2.95 (Feb)
Hardware Wars #1, $2.95 (Feb)

ADULT COMICS

Antarctic Press
Melty Feeling #4 (of 10), $3.50 (Feb)

CPM
La Blue Girl #8, $2.95 (Feb)

Fantagraphics/Eros
Blonde: 12 Pearls #4, $2.95 (Feb)
Bondage Girls at War #6, $2.95 (Feb)
Complete Crumb Comics Vol. 12: Lap o Luxury, $18.95 (hardcover, $39.95; signed hardcover, $75) (Feb)

Verotik
Satanika #7, $2.95 (Feb)

WED MAY 7 CBG

Born on this date:
Tony Auth (1942) **55** years ago
Michael T. Gilbert (1951)
Vince Musacchia (1952) **45** years ago

THURS MAY 8 CBG

Born on this date:
Erich Mees (1970)

FRI MAY 9 CBG

Born on this date:
Richard H. Hodgins Jr. (1931)
Barbara Slate (1947) **50** years ago
David Campiti (1958)
Ty Templeton (1963)

SAT MAY 10 CBG

Born on this date:
Vincent T. Hamlin (1901)
Alex Schomburg (1905)
Murray R. Ward (1951)

April shipping update

These are comics scheduled to ship during the month of April that, to the best of our knowledge, have not yet had specific release dates announced. Titles that have been crossed out indicate that we have received confirmation from a publisher or distributor that that title has shipped and should be available in stores now. This update covers shipping information received through April 18.

A List Comics
Planet Comics #1, $2.50
Aardvark-Vanaheim
~~*Cerebus* #217, $2.25~~
Aardwolf
Lorelei Vol. 2 #1, $2.50
AC Comics
Femforce: The Yesterday Syndrome #2 (of 3), $4.95
Golden Age Greats Vol. 11, $11.95
ACG
Blazing Western #1, $2.75
Magicman #1, $2.95
Pulp Horror #1, $2.75
Star Sick Special Ed. #1, $2.95
AD Press
Facets #1, $2.95
Aeon
Skank Dick Skank, $1
Those Annoying Post Bros. #55, $2.95
Alternate Concepts
~~*Kalamazoo Comix* #2, #3, $1.95~~
A.M. Works
Athena #8, $2.95
Pervert Club #7, $2.95
Amaze Ink/Slave Labor Graphics
Abel #2, $2.95
Axis Mundi #3 (of 4), $2.95
Copybook Tales #4, $2.95
Squee #1, $2.95
Anarchy Bridgeworks
Blood Rites #1, $2.95
Angel Entertainment
Angel Girl: Heaven Sent #0, $2.95 (nude eds., $5 and $15)
Dream Angel: Quantum Dreamer #2, $2.95 (nude eds., $5 and $15)
Vampire Girls: New York 1979 #1, $2.95 (nude eds., $5 and $15)
Angus Publishing
Mercedes Vol. 4 #1, $2.95
Animagic
High Flying Adventures of the Balloonatiks #4, $1.95
Antitype Productions
Daze #1, $3.95
Argile Comics
Natural Selection #1 (of 12), $2.25
Ariel
Sapphire #4 (Caut:4), $2.95
Astro Comics
Hilly Rose #9, $2.95
Atlantis Comics
Crystal War #2 (of 3), $3.50
Avatar Press
Donna Mia Giant-Size #1 (of 2), $3.95 (nude ed., $6)
Pandora: Demonography #1 (of 3), $3 (nude ed., $5)
Webwitch #1 (of 2), $3 (nude ed., $5)
Wrath of the Furies #2 (of 2), $3
Bardic Press
Mythography #3, $3.95
Best Comics
Battleground Earth #4, $2.50
Black Eye Productions
Berlin #4, $2.50
Jar of Fools, $13.95
Black Swan Press
Bloodthirsty Pirate Tales #5, $2.50
Black Unicorn
~~*Fantasea* #2, $2.50~~
Blackout Comics
Lady Vampre: in the Flesh #1, $2.95
Blindwolf Studios
~~*Weirdsville* #2, $2.95~~
Blink Comics
Dust #1, $2.75
Bobu Leene
Bobu Leene #4, $2.95
Boneyard Press
~~*Flowers on the Razorwire* #10, $2.95~~
No Profit to the Wise Signed Ed., $3.95
Bookmark Productions
Rib #4, $2.50
Brainstorm Comics
Luxura Convention Book #3, $2.95 (nude ed., $3.95)
Vamperotica #26, $2.95 (nude ed., $3.95)
Vampfire Tour Book #1, $2.95 (nude ed., $3.95)
Bryant Tillman
Dean #2, $2.95
Caliber Comics
~~*Dicks* #1 (of 4), $2.95~~
Golgothika #3, $2.95
High Caliber #2, $3.95
Jinx Charity Special (two covers), $4.95
Kaos Moon #4, $2.95
Level X #3, $3.95
Negative Burn #46, $3.95
Oz: Straw and Sorcery #2, $2.95
Realm-Legendlore: Daemonstorm #1, $3.95
Searchers: Apostle of Mercy #3 (of 3), $3.95
Ship of Fools #5, $3.95
Strange Attractors: Moon Fever #2, $2.95
~~*War of the Worlds* #5, $2.95~~
Carrot Publications
Peter Rabbit #3, $2.50
Cartoony Comics
~~*Runt Adventures* #2, $1.50~~
Castle Graphics
Realm of the Knight #3, $2.95
Cat-Head Comics
Bughouse #5, $2.95
Catfish Comics
Sinnamon #10, $2.75
Sinnamon Archives #1, $2.75
CFD Productions
Blood for the Muse #1, $2.95
Chaos! Comics
Suspira: The Great Working #2 (of 4), $2.95
Cheese Comics
Poe #6, $2
Claypool Comics
Elvira #48, $2.50
Soulsearchers #23, $2.50
Comico Comics
Esc. <Escape> #4 2.95 (w/one of three buttons, $3.95)
CPM Comics
~~*Chirality* #2, $2.95~~
~~*Midnight Panther* #1, $2.95~~
Creation Studios
Delusion #2, $2.50
Crow Comics
Meanwhile #1, $2.95
Crusade Comics
TCB #1 (of 3), $2.95
Damage
Bloodshed: Lunatics Fringe, $3.50
DBI Comics
Rabid Monkey #4, $2.25
Destiny Comics
Bug World #3, $2.95
Double Edge
Demons of the Mist #3, $1.95
Echo Multimedia
Winterstar #2, $2.95
Eddie Campbell Comics
Eddie Campbell's Bacchus #24, $2.95
Fantaco
Amazing Colossal Amazon Woman #1, $7.95
Revenge #1, $4.95
Fantagraphics Books
Artbabe Vol. 2 #1, $2.95
Bodé Erotica Vol. 3, $12.95
Scary, $12.95
Sight Unseen, $2.95
~~*Zero Zero* # 17, $3.95~~
Fireman Press Ltd.
Scud Disposable Assassin #15, $2.95
Fleetway UK
2000 AD #1037-1041, $2 25
Judge Dredd Megazine #29, $3.95
Foundation Comics
Second Rate Heroes #2, $2.50
Full Impact Comics
New Order: Rage against the Machine #2, $2.95
Punky #1, $2.95
Gratuitous Bunny Comix
Sleaze Castle: Director's Cut: Zero, $14.99
Sleaze Castle: Director's Cut #1, #2, $6.99
Ground Zero Comics
Fangs of the Widow #12, $3.50
Harpy: Prize of the Overlord #3 (of 6), $3
Penny Dreadful and the Pillar of Ice #1, $3.50
Widow: Progeny #1 (of 3), $3
Hall of Heroes
Aetos #2, $2.50
Sleepwalking #1, $2.50
Hammer & Anvil Press
Portrait of a Young Man as a Cartoonist #4 (of 4), $2.95
Hardcore Studios
Sever: Devil's Advocate #0 $2.95 (nude eds., $5.95, $9.95, and $15)
Heretic Press
Six Degrees Vol. II #2, $2.95
Hierographics
Jon Morris' Fishbone, $3.50
High Impact
Crystal Breeze #3, $2.95 (nude ed., $10)
Double Impact: Assassins for Hire #1, $2.95 (nude eds., $10, $15)
Poison Redd #1, $2.95 (nude ed., $10)
Ignite! Entertainment
~~*Jayson: A New Collection*, $16.95~~
Image Comics
Big Bang Comics #10, $2.95
Dusty Star #0, $2.95
Kurt Busiek's Astro City Vol. 2 #9, $2.50
Savage Dragon #38, $2.50
Spawn #61, $1.95
Teenage Mutant Ninja Turtles #9, $2.95
Tenth #3, $2.50
JGM Comics
Shadowflame #3, $2.25
Joe Chiappetta
Silly Daddy #13, $2.75
Kitchen Sink Press
Atomic City Tales #4, $3.50
Crow: Waking Nightmares #4 (of 4), $2.95
✪ *Flock of Dreamers*, $12.95 (Jan)
Xenozoic Tales #14, $2.95
✪ *Zot Book One*, $24.95 (Nov)
Knockabout Comics
Women out of Line, $16.99
Kosmic Comic Productions
Ravager #1, $3.55
Kronos Komics
Greener Pastures #3, $2.50
Legacy of Death Productions
~~*Torchered Dissection* #1, $2.50~~
London Night Studios
~~*Razor Vol. 2* #5, $3~~
~~*Razor Uncut* #24, $3~~
Sisters of Mercy Vol. 2 #1, $2.50
Tommi Gunn #3, $3
Looking Glass Studios
Eighth Beast #2, $2.50
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Black Raven: Blueprints Vol. 1, $6.95
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Cabbot: Bloodhunter #4, $2.50
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Keyhole #4, $2.95
Mojo Press
Occurences: The Illustrated Ambrose Bierce, $8.95
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Grimlock #5, $2.95
Leitmotiv #4, $2.95
Velvet: Tales of the Assassin #1, $2.95
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Olio
Castle Waiting #2, $2.95
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Tales of Wonder #1, $2.95
Pioneer Entertainment
Moldiver #1 (of 4), $2.95
Phantom Quest Corp. #2 (of 4), $2.95
Tenchi Muyo! #2 (of 6), $2.95
Predawn Productions
~~*Under Terra* #6, $1.75~~
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Boards 'n' Swords #1, $2
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Furrlough #52, $2.95
Rage Comics
Crusader #2, $2.95
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Scorn: Naked Truth #1, $3.95 (nude ed., $9.95)
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~~*Giant Shanda Animal* #2, $4.95~~
Sirius Entertainment
Akiko #14, $2.50
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Axa: The Endtime Chronicles #2, $2.95
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Me 'n' Eric #0, $2.25
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Chadz Frendz #1, $2.95
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Breeder #3, 99¢
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One Pound Gospel Part Two #4 (of 8), $2.95
Ranma 1/2 Part Six #5 (of 14), $2.95
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Lust #1, $2.95
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~~*Sexcapades* #5, $2.95~~
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~~*Hustler Comix* #2, $4.99~~
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~~*Penthouse Comix* #23, $4.95~~
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Genus #23, $2.95
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Carnal Comics True Stories Letha Weapons #1, $2.95
Rebel Studios
Gunfighters in Hell #5, $4
Snow Bud
~~*Snow Bud Comics* #2, $4~~
Verotik
Messiah, $6.95

Shipping notes and updates

• **Apr. 20-26:** The following items have been added to publishers' shipping schedules for this week, in addition to those items listed in previous *CBG Calendars*.

Acclaim: *Quantum & Woody* #3, $2.50 (Apr. 13-19)
Amaze Ink/Slave Labor: *Skeleton Key* #22, $1.75
Bongo: *Jimbo* #7, $2.95 (Apr. 13-19)
Claypool: *Soulsearchers* #22, $2.50 (Feb)
Crusade: *Manga Shi 2000* #2 (of 3), $2.95
Drawn & Quarterly: *Underwater* #9, $3.25
Fat Cat: *Oak* #2, $2.75
Fantagraphics: *Maggie and Hopey Color Special* #1, $3.50 (Jan)
Goblin: *Goblin Lord* #4, $2.50
Image: *Bone* #27, $2.95 (Nov)
Brass #3, $2.50 (Oct. 13-19)
Espers Vol. 3 #1, $2.95
Firstman #1, $2.50
Hellshock #3, $2.50 (Mar. 30-Apr. 5)
Savage Dragon #37, $2.50 (Mar)
Strangers in Paradise Vol. 3 #5, $2.75 (Mar. 30-Apr. 5)
Lightning: *Hellina: Naked Desire* #1 (two covers), $2.95 (nude eds., $9.95)
Marvel: *Beast* #2 (of 3), $2.50 (Apr. 6-12)
Untold Tales of Spider-Man #22, 99¢ (Apr. 6-12)
Pioneer: *El Hazard* #1, $2.95
Viz: *Bio Booster Armor Guyver Part Six* #5 (of 6), $2.95
Zamboni: *Odd Adventure-Zine* #2, $2.95
Zoo Arsonist: *Clock!* #1 (of 4), $2.95 (Mar)

• **Apr. 27-May 3:** The following items have been added to publishers' shipping schedules for this week, in addition to those items listed in previous *CBG Calendars*.

Image: *A Distant Soil* #19, $2.95 (Mar. 9-15)
Marvel: *Ghost Rider* #86, $1.95 (Apr. 6-12)

Publishers

To see your comics listed here, please supply the exact shipping date for each title *as soon as possible*, preferably at least one month ahead of time. Send the information to: Maggie Thompson, CBG Calendar, 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

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- The Bargain Bin ads will appear in the May 23, 1997 issue of COMICS BUYER'S GUIDE (#1227).

Advertising deadline is April 29, 1997.
Mail date for the issue is May 7, 1997.

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Silver Snail Comics
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This section features listings for retail comics stores around the world. Traveling comics collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including approximately ten words of miscellaneous description, for only $3.50 an issue. You can buy this space in increments of 26 or 52 issues, for $91.00 or $182.00 respectively. Send in your store name, address, phone number, and approximately ten words of description, along with your payment. If you stock Comics Buyer's Guide we'll put your listing in boldface type.

☐ **1 year $182.00** (52 issues) ☐ **6 months $91.00** (26 issues)

Send your listing with payment to: Comics Buyer's Guide 700 E. State St., Iola, WI 54990-0001 or call 715-445-2214

Name: _____

Contact person: (This will not appear in the listing) _____

Address: _____

City: _____ **State:** _____ **Zip:** _____

Phone: _____ **FAX:** _____ **Do you carry Comics Buyer's Guide in your store** _____

Description: _____

SUPER TRADERS

Super Trader ads are available for $108.00 each. Super Traders are designed by the advertiser on 8-1/2" x 8-1/2" paper. We reduce the ad to 5" x 5" size. Super Trader ads are a low cost form of advertising. Because of this, CBG does not typeset, screen photos, add logos, artwork or credit card symbols to Super Trader ads.

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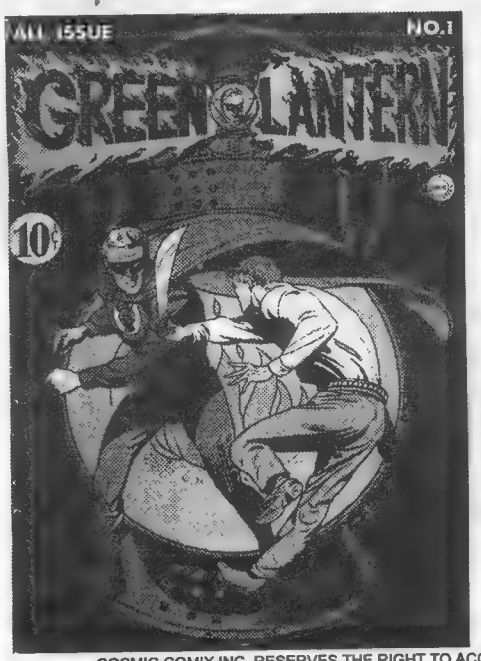

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JTHM #1-7 (CURRENT) $2.95
SKELETON KEY #11-18 ..... $1.75
BAD ART COLLECTION $1.95

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STRANGERS IN PARADISE 2 FT 14 ..... $2.75
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5 DR DOOM APP F/F+ $479
EXC GLOSS/WHITE C & PGS
10 CLEAN VG! $159
12 VG/F DOC OCK! $129
SHARP BOOK,SUN FADE CVR
14 F++ 1ST GOBLIN! SM MARK FC OR F/VF! $629
15 VG/F 1ST KRAVEN! $129
16 FN DD X-OVER! $95
17 G/VG 2ND GR.GOB! $69
18 F 1ST NED LEEDS $95
20 VG 1ST SCORP! $79
23 F+++ 3RD GOBLIN! $99
23 VG- 3RD GOBLIN! $49
24 F $49 26VG/F$79 27VG$59
26 F++ 4TH GOBLIN! $95
28 F $99 VG/F $79
30 F $49 31-32 VG/F $38 EA
33 F/F+ $44 35-38 F/VF $49EA
38 VF- LAST DITKO $79
39 VG+ $55 40 VG- $55
40 F/VF GOBLIN ORIGIN! SHARP,CLN. NEARLY VF $129
41 F/VF $66 45 VF $59
46F/VF$55 47VF$59 49F/VF$39
50 VF/VF+ 1ST KINGPIN! $269
51 F/VF $59 54 VF++ $58
56-57; 59; 63; 68 F/VF $35EA
58 VF; 62 NM - ; 65 VF/NM ; 67, 70:VF/NM; 71 NM- $40EA
82-83; 91-92 VF/VF+ $30EA
129 VF/VF+ SPECIAL $149

FANTASTIC FOUR
1 COVERLESS(oh well) $209
3 G/VG NOC,SM TRS FC $219
5 VG/F 1ST DR.DOOM $588
8 FR/GD $38 16 VG $59
20 VG+ $79 28 VG $39
21 F/F+ $69 27 VG- $33
25 ENG.ED FR (TAPE) $24
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F/VF $439 F+ $359
SILVER SURFER 1 F+ $159
1 VG $99 2 F/VF $79
3 F/VF $49 4 NM $495
7 VF- $49 18 NM- $45
STRANGE TALES 101 G/VG $95
TALES-ASTONISH 36 FN $109
IRON FIST 14 VF $99
IRON MAN 1 F/VF $195
AVENGERS #1-PICK FROM 3 F/VF: 1 TINY MARVEL CHIP OR VF+; GORGEOUS! $1449
VG- CLN, BRIGHT COL. $369
GD+ NICE STARTER #1! $219
4 CAP AMERICA RETURNS! GD+,SOME WRIT,TAPE $159
CAP AMERICA 100 VF $239
100 F+ $109 101 VF/NM $65
102-08 VF/NM $29EA
109-11,113 VF/NM $39EA
UNCANNY X-MEN (CONT)
64 VF- $39 64 F/VF $30
65 F/VF $30 66 F++ $26
67- 93 HAVE MOST IN VF + U PICK $16EA
100 VF-$39
109 VF+ $29
120 VF+$32
121 VF/NM AUTOG.T.AUSTIN $59

X-MEN 1 FR/GD SOLID,COMPLETE $379
1 VG VIVID COLORS, AVE. WEAR $679
2 VG/F solid, cln, SPINE A BEAUTY $299
3 F/VF I:BLOB;SLT SP WR OR VF! $339
4 F+ LOVELY,CHIP FILL OR VF- $169
6-7-8VG; 9VG/F;10 F:$79EA 6-7-8-9 G/VG $44EA
5 F/VF $235 F+++ $129 VG/F $89
6 F+ $119 7 VG+ SHARP, NICE $95
7 F/VF WR ON LC OR SHARP VF! $199
9 F/VF $139 10 VF $139 F/VF $89
11 VG $59 12 F/VF $189 F+$119 VG/F$99
13 VF- $109 F+ $79 F- $59
14,15 F/VF I:SENTINELS;GD EYE APPEAL $109 EA
15 FN $59 16 SHARP VF-/VF $79
16 VG/F $29 17 F/VF $59 F/F+ $44
18 VG+ $32 18 FN CHIP IN TRC $44
19 VF $89 19 F/F+ $59 19 F+ $39
20 VF/NM $95 20 F+ $38 21 F/VF $45
21 F+ $33 22 F+++ $39 22 F+ $33
23 VF+ $65 23 F/VF $44 24 F/VF $44
25 VF $59 25 F/VF $49 25 F+ $39
26 F/F+ $33 27 VF+ $59 28 VF $99
28 VF- $88 28 VG/F $44 29 VF- $59
29 F/VF $49 30 VF $59 31 VF++ $49
33 VF/NM $53 34 VF $48 34 F/VF $35
35 VF- $59 36 F/VF $35 37 VF $44
37 F/VF $35 38 VF- $55 38 F/VF $49
39 VF $42 40 VF- $35 41 VF- $35
42 VF/NM $49 42 F/VF $33 43 VF+ $49
44 VF+ $49 45 VF- $39 46 VF+ $46
47 VF- $39 48 VF/NM $48 48 VF- $39
49 F/VF $33 50 F/VF $35 51 VF- $44
53 F/VF $35 54, 55 VF+ $49 55 F/VF+ $38
56 VF+ $46 57 VF/NM $49 57 VF $39
59 VF- $39 59 F/VF $30 60 VF- $39
61 VF+ $44 61 VF- $32 62 VF+ $42
63 VF- $39 63 F/VF $33 64 NM $55

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Arcadia King Ironheart $39
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Battletech Lim. Starter $109
Battletech Unlim. Booster $56
Battletech Unlim. Starter $57
Dark Age F.L. Booster $44
Dark Age F.L. Combo $75
DC Overpower Booster $33
DC Overpower Starter $49
DC Overpower Justice Lg. $57
Doomtrooper Lim. Boost. $59
Doomtrooper Unlim Boost $29
Doomtrooper Unlim Start. $29
Doomtrooper Apocalypse $37
Doomtrooper Golgotha $38
Doomtrooper Inquisition $15
Doomtrooper Warzone $49
Dragon Dice Starter Box $7
Dragon Dice Undead Cs $58
Guardians: Dagger Isle $46
Highlander Lim. Booster $69
Highlander Lim. Starter $69
Highlander Movie Starter $69
Hyb Gates Boost or Start $14
Illuminati Boost. or Starter $11
Jyhad Booster $25
Jyhad Starter $19
L5R Emerald Ed. Booster $42
L5R Emerald Ed. Starter $47
L5R Shadowlands Booster $53
L5R Shadowlands Starter $58
L5R Forbidden Knowledge $44
L5R Anvil of Desp. Boost. $44
L5R Anvil of Desp. Starter $47
L5R Battle of Beiden Pass $14
L5R Crim. & Jade Boost $45
L5R Crim. & Jade Start $47
Magic Ital. Legends Box $394
Magic Antiquities Box $882
Magic Amer. Dark Box $398
Magic Amer. Dark Pack $7
Magic Fallen Empires $42
Magic Booster (3rd ed.) $259
Magic Booster (3rd) Pack $8
Magic Starter (3rd ed.) $253
Magic Starter Deck (3rd) $28
Magic Booster (4th ed.) $56
Magic Starter (4th ed.) $48
Magic Booster (5th ed.) $62
Magic Starter (5th ed.) $62
Magic Jpnese Chronicles $109
Magic Jpnese 4th Boost. $95
Magic Jpnese 4th Start. $89
Magic Ice Age Booster $49
Magic Ice Age Starter $45
Magic Chronicles $55
Magic Frnch Renaissance $89
Magic Homelands $53
Magic Alliances $106
Magic Alliances Set $175
Magic Mirage Boosters $57
Magic Mirage Starters $61
Magic Pro Tour Coll. Set $104
Magic Rivals Set $13
Magic Multiverse Gift Set $16
Magic Visions $58
Magic Encylcopedia $13
Marvel Overpower Booster $29
Marvel Overpower Starter $25
Marvel Overpower Surge $33
Marvel OP Miss. Control $22
Marvel Overpower IQ $57
Middle Earth Lim. Booster $83
Middle Earth Unlim Boost $54
Middle Earth Unlim. Start. $50
Middle Earth Dragons $43
Middle Earth Dark Minions $58
Mythos Dreamlnds Starter $48
Mythos Limited Starter $29
Mythos Miskatonic U. $29
Mythos Necronomicon $39
Mythos Cthulhu Rising $29
Netrunner Starter $48
Netrunner Proteus $57
Rage Unlimited Booster $10
Rage Unlimited Starter $12
Rage Umbra $10
Rage Wyrm $21
Rage Legacy of the Tnbes $31
Shadowfist Stand Starter $41
Shadowfist. Netherworld $89
Shadowfist Flashpoint $32
Star Trek Dice - Borg $47
Star Trek Dice -Federation $47
Star Trek Unlim. Booster $52
Star Trek Game Tin Set $35
Star Trek Alternate Univ. $39
Star Trek Q-Continuum $49
Star Trek 2 player Case $89
Star Trek Boosters(Fleer) $16
Star Trek Starters(Fleer) $18
Star Wars Lim Starter $64
Star Wars Unlim. Booster $59
Star Wars: A New Hope $56
Star Wars: Hoth $59
S.W. Dagobah (Presale) $76
S.W. Dagobah (Case-6) $449
Vampire TES Boosters $51
Vampire TES Starters $35
Vampire: Dark Sovereigns $37
Vampire: Ancient Hearts $54
Vampire: Sabbat $52
Wildstorm Conflicts $105
Wildstorm Image Universe $57
Wyvern Lim. Bstr or Strtr $12
X-Files Booster $53
X-Files Starter $39

Comic/Non-Sport Cards
101 Dalmations $53
Abbott & Costello $33
Achelios II $25
Aladdin Jumbo $25
Amalgam $22
American Bandstand $5
Archie (Krome) $51
Avengelyne I or II $59
Babylon 5 (Skybox) $51
Barbie: 36 Years $34
Barb Wire $19
Batman Forever Metal $19
Batman Master Series $33
Beauty & the Beast (Pro) $39
Beauty & the Beast (UD) $25
Beavis & Butthead (Ultra) $27
Bone I $19
Boris II $17
Boris III $45
Casper Jumbo $33
Cinderella $12
Coca-Cola III $21
Coca-Cola Super Prem. $29
Coke Sign of Good Taste $25
Conan II $26
Conan III $25
D.C. Legends Chrome $39
D.C. vs. Marvel $25
Doomsday $49
Double Impact $59
Dragonheart Widevision $22
Elvis I & II $9
Fox Kids Network $17
Frazetta II $16
Frazetta, The Best of $39
Garfield (Krome) $44
Gen 13 Classic $38
Hercules $49
Hildebrandt II $16
Hunchback of Notre Dame $36
Kingdom Come $39
Kirby, Jack (21st Cent.) $11
Lethal Strike $34
Lion King I or II $15
Little Mermaid $12
Lois & Clark $22
Mars Attacks Widevision $48
Marvel I $58
Marvel II $35
Marvel III $22
Marvel Flair '94 $28
Marvel Flair '95 $48
Marvel Masterpiece I $59
Marvel Masterpieces II $17
Marvel Masterpieces '94 $15
Marv Masterp. '95 Jumbo $35
Marvel Masterpieces '96 $66
Marvel Metal '95 $44
Marvel Onslaught Retail $39
Marvel Universe '94 $19
Marvel Universe '94 Jum. $19
Marvel Vision $19
Milk & Cheese $25
Monty Python: Holy Grail $32
MTV Animation $27
Muppets $13
Olivia I $69
Olivia II $41
Olivia Omni-Chrome $44
Pocahontas $12
Powers $29
Royo, Luis II $42
Royo, Luis: Secret Desires $36
Shi I or II (Golden Emp.) $59
Simpsons (Tempo) $43
Sliders $45
Snow White II Jumbo $25
Sorayama I $29
Sorayama: Silver & Satin $59
Space Jam II $26
Species $19
Spiderman II $17
Spiderman (Fleer) $25
Spiderman Ultra $49
Spiderman Premium '96 $44
Star Trek I $16
Star Trek II $18
Star Trek Episodes II $30
Star Trek Epis III or IV $24
Star Trek Episodes V $38
Star Trek Episodes VI $35
Star Trek First Contact $53
Star Trek Mast. Ser. I or II $15
Star Trek, 30 Years - I $22
Star Trek, 30 Years - 2or 3 $28
Star Trek Voyager I or II $22
Star Wars Finest $66
Star Wars Galaxy I $42
Star Wars Galaxy II $32
Star Wars Galaxy III $32
Star Wars Mastervision $29
Star Wars Pogs (Topps) $29
Star Wars Shadow of Emp $41
Star Wars Widevision $105
SW Empire Widevision $69
SW Jedi Widevision $53
Star Wars Trilogy Hobby $85
Star Wars Trilogy Retail $35
Strain, Julie $35
Stupid Smiles $19
Superman MOS Premium $27
Supreme (Comic Images) $31
Tales from the Crypt $19
Tom & Jerry $13
Toy Story I $28
Toy Story I Factory Set $23
Toy Story II $53
Vampirella $49
Vampirella Mastervision $23
Wildstorm Archives II $45
Wolverine $55
X-Files I Jumbo $59
X-Files I Merlin $28
X-Files II $42
X-Files Contact (Intrepid) $55
X-Files Mastervision $33
X-Files Showcase $53
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5) Checks-2 weeks to clear.
6) Prices subject to change.
7) All sales final.
8) Hours: 10 - 5 EST Mon-Fri

EVENTS

From Page 54

Lakeshore Dr., SH: 10am-6pm, T: 45-8', F: $75. for 1, $100. for 2, $125. for 3, A: free. Southern Sports Prods., Larry Lamartina, 500 Bonvue St., Lake Charles, LA 70605. PH: 318-474-3925.

May 17 LA, Baton Rouge. Comic Book & Sports Card Show, Bellemont Hotel & Conv. Ctr. 7370 Airline Hwy., SH: 10am-5pm, T: 26, F: $55., A: free. C&C Promos., 2423 McHugh Rd., Baker, LA 70714. PH: 504-775-7469.

May 24 LA, Bossier City. Comic Book & Sports Card Show, Pierre Bossier Mall. 2950 E. Texas St., SH: 10am-6pm, T: 20-8', F: $65., A: free. Rick Koury, 4104 Leon Dr., Alexandria, LA 71303. PH: 318-443-0322.

MARYLAND

May 4 MD, Towson. Comic Book & BB Card Show, Holiday Inn Cromwell. Bridge Rd. 695, Exit 29, SH: 10am-4pm, T: 32-6', A: $1. Jay's Promos., Jay Grabowski, 4409 Vale Dr., Balt., MD 21236. PH: 410-529-1624.

May 9-11 MD, Salisbury. Comic Book & BB Card Show, The Centre at Salisbury Mall. Rt. 13 N. Salisbury Blvd., SH: mall hrs., T: 50-8', F: $100., A: free. Jay's Promos., Jay Grabowski, 4409 Vale Dr., Balt., MD 21236. PH: 410-529-1624.

May 10 MD, Westminster. Comic Book Show, St. John's Church. Monroe St., SH: 10am-3:30pm, T: 30, A: $1. William Gill, 75-1/2 Pennsylvania Ave., Westminster, MD 21157. PH: 410-857-4219.

May 23-25 MD, Cumberland-LaVale. Comic Books, Sport Cards & NASCAR Show, Country Club Mall. LaVale Exit off I-68, SH: mall hrs., T: 42-8', F: $110., A: free. Tom Viencek, PO Box 284, Rices Landing, PA 15357. PH: 412-592-5038.

May 25 MD, Baltimore. Comic Book & Non-Sports Card Convention, Days Hotel. I-83, Exit 17, Timonium. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

MASSACHUSETTS

May 8-11 MA, Hadley. Comic Book & SportsCard Show, Hampshire Mall. Rt. 9, 341 Russell St., SH: Thurs.-Sat. 10am-9pm, Sun. 11am-6pm, T: 45-8', F: $150. for 1st, $200. for 2nd, A: free. Springfield Card Co., David Singer, 293 Piper Rd., W. Springfield, MA 01089. PH: 413-731-6700.

May 15-18 MA, Holyoke. Comic Book, Sports Card & Collectibles Show, Holyoke Mall at Ingleside. Exit 15 off I-91, SH: Fri. & Sat. 10am-9:30pm, Sun. 11am-6pm, T: 50-8', F: $195., A: free. Matt DeRoma, PO Box 800, Somers, CT 06071. PH: 860-741-8649.

May 18 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectibles Show, K of C Hall. 305 Highland St., Rt. 95 take Exit 3 or 3B to Rt. 123 W., SH: 10am-4pm, T: 59, A: $3. Harry Martin, 11 Elm St., Hopkinton, MA 01748. PH: 508-435-7831.

May 18 MA, Seekonk. Comic Book & Sports & Non-Sports Card Show, Johnson & Wales Inn. Rts. 44 & 114A near E. Providence line, SH: 9am-3:30pm, T: 45-8', F: $35., A: $1., under 8 free. Douglas Keating, 112 Middle St. Apt. 36, Weymouth, MA 02189. PH: 617-331-4788.

May 22-25 MA, Chicopee. Comic Book & Sports Card & Toy Show, Fairfield Mall. 591 Memorial Dr., Exit 5 off Mass Pike, SH: mall hrs., A: free. Ray, PH: 413-538-6711.

May 25 MA, Boston. Northeast Comicon Expo 2, Colonnade Hotel. 120 Huntington Ave., SH: 10am-6pm, T: 30-8', F: $100. for 1, $150. for 2, A: $5., under 6 free. Exodus Entertainment, East, Shirley Simms, 3227 Washington St., Ste. 1, Boston, MA 02130. PH: 800-888-9051.

May 30-Jun 1 MA, Worcester. Comic Book, Sports Card & Collectibles Show, Common Outlets Mall. 100 Front St., Exit 16 off I-290, SH: Fri. & Sat. 10am-9pm, Sun. 12noon-7pm, T: 50-8', F: $180., A: free. Matt DeRoma, PO Box 800, Somers, CT 06071. PH: 860-741-8649.

MICHIGAN

May 4 MI, Royal Oak. Encore-Con Comic Book Show, American Legion Hall. 1815 Rochester Rd. (corner of 12 mi. & Rochester Rd.), SH: 10am-4pm, T: 40-8', F: $35. in advance, $40. day of show, A: $2. Motor City Conventions, 19785 W. 12 Mile Rd., Ste. 231, Southfield, MI 48076. PH: 810-426-8059.

May 4 MI, Saginaw. Comic Book, Sports Card & Memorabilia Show, St. Vincent Home. 925 N. River Rd., SH: 9:30am-5pm, T: 20-6' & 8', F: $20. for 1, $35. for 2, A: free. Rick Doud, 620 Thompson, Saginaw, MI 48607. PH: 517-752-5622.

May 9-11 MI, Roseville. Comic Book, Sports Card & Collectibles Show, Towne Ctr. 12 Mile & Gratiot, SH: Fri. 3pm-8pm, Sat. 10am-8pm, Sun. 11am-4pm, T: 70-8', F: $35., A: free. Rick Behar, 3990 W. 12 Mile Rd. #185, Berkley, MI 48072. PH: 810-557-1529.

May 16-18 MI, Roseville. Comic Book, Sports Card & Collectibles Show, Towne Ctr. 12 Mile & Gratiot, SH: Fri. 3pm-8pm, Sat. 10am-8pm, Sun. 11am-4pm, T: 70-8', F: $35., A: free. Rick Behar, 3990 W. 12 Mile Rd. #185, Berkley, MI 48072. PH: 810-557-1529.

May 17 MI, Muskegon. Comic Book & Sports Card Show, Park Row Mall. SH: 10am-4pm, T: 25-8', F: $35. Langes Sports, 950 Norton, Muskegon, MI 49441. PH: 616-733-0433.

May 18 MI, Livonia. X-Trava Con Comic Book Show, K of C Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T: 45-8', F: $35. in advance, $40. day of show, A: $2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd., Ste. 231, Southfield, MI 48076. PH: 810-426-8059.

MINNESOTA

May 24-25 MN, Duluth. Comic Book & Sport Card Show #19, Entertainment Conv. Ctr. 350 Harbor Dr., SH: Sat. 10am-5pm, Sun. 11am-4:30pm, T: 45, F: $70. for 1, $50. for ea. add'l. Lantern News, Kevin Bergson, 520 Broadway, Fargo, ND 58102. PH: 701-235-2562.

NEW JERSEY

May 3 NJ, Somerset. Comic Book Marketplace, Quality Inn. On Easton Ave., at Exit 6, Rt. 287, SH: 10am-4pm, T: 30-6', F: $75., A: $3. Ron Jordan, PO Box 11234, New Brunswick, NJ 08906. PH/FAX: 908-828-5955.

May 4 NJ, Wayne. Comic & Collectibles Show, Co. #1 Firemens Convention Ctr. 1 Parish Dr. off 23N at Rt. 202, SH: 9am-4pm, T: 110-6', F: $20., A: free. Phil DeMario, 137 Silleck St., Clifton, NJ 07013. PH: 201-742-2647 or 694-9773 day of show.

May 4 NJ, Garfield. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 60-8', F: $30. for 1, $55. for 2, A: $1., under 7 free. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 478-7662 day of show.

May 4 NJ, Hazlet. Collectors Showcase, Ramada Inn. GSP Exit 117 to Rt. 35 S. 2 mi., SH: 9:30am-3:30pm, T: 35-8', F: $50., A: $2. Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 908-291-1632.

May 4 NJ, Bordentown. Comic Book Marketplace, Days Inn. On Rt. 206 North off Exit 7 of the NJ Tpke., SH: 10am-4pm, T: 30-6', F: $60., A: $3. Ron Jordan, PO Box 11234, New Brunswick, NJ 08906. PH/FAX: 908-828-5955.

May 11 NJ, Elmwood Park. Comic Book, Sports Card & Collectibles Show, American Legion Post #147. Legion Pl., 1 blk. W. of Midland Ave., off Market St., SH: 9:30am-3:30pm, T: 50-6', F: $25. for 1, $45. for 2, A: $1., under 7 free. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 796-9717 day of show.

May 17-18 NJ, S. Plainfield. World of Comics & Cards Conventions, Middlesex Mall. Hadley & Stelton Rds., SH: Sat. 10am-9:30pm, Sun. 11am-5pm, T: 85-8', F: Sat. $100., Sun. $65. for 1 day, $150. for 2 days, A: free. Anthony T.J. Grimando, PO Box 23, Dunellen, NJ 08812. PH/FAX: 908-968-3886.

May 17 NJ, North Branch. Comic Book & Sports Card Show, Fire House. Rt. 28, 1.5 mi. W. of Rt. 22 (next to Raritan Valley College), SH: 10am-4pm, T: 30-35 8', F: $40. for 1, $25. ea. add'l., A: $1., under 6 free. Sallie Natowitz, PO Box 796, Matawan, NJ 07747. PH: 908-583-7915.

May 18 NJ, Garfield. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 60-8', F: $30. for 1, $55. for 2, A: $1., under 7 free. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 478-7662 day of show.

May 21 NJ, Rochelle Park. Comic Book, Sports Cards, Memoriabilia & Collectibles AUCTION, Ramada Hotel. 375 W. Passaic St. off Exit 160 Garden State Pky., SH: preview 7pm, auction 7:45pm-10pm, A: free. Vic's Coins, PO Box 323, Rochelle Park, NJ 07662. PH: 201-845-0259.

May 22 NJ, Elmwood Park. Comic Book, Sports Card & Collectibles Show, American Legion Post #147. Legion Pl., (1 blk. W. of Midland Ave. on Market St.), SH: 5pm-10pm, T: 40-6', F: $20. for 1, $35. for 2, A: $1. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 796-9717 day of show.

May 25 NJ, Clifton. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 802 Clifton Ave., SH: 9:30am-3:30pm, T: 50-8', F: $30. for 1, $55. for 2, A: $1., under 7 free. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 779-9332 day of show.

NEW YORK

Apr 30 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

May 3 NY, Manhattan. Comic Book & Sports Card Show, Our Lady of Good Counsel School. 323 E. 91st St., SH: 10am-4pm, T: 38-6', F: $30., A: $1.50. Kevin Mullarkey, 18-29 21st Rd., Astoria, NY 11105. PH: 718-721-2172.

May 3 NY, Freeport. Dockside Comic Book & Sports Card Show, Recreation Ctr. 130 E. Merrick Rd., SH: 10am-4pm, T: 35-6' & 12', F: $35.-$55., A: free. "Play The Game" Show Promos., Inc., Dennis Weintraub, PO Box 0121, Baldwin, NY 11510. PH: 516-623-2781.

May 3 NY, Sayville-LI. Monthly Comic Book, Sports Cards, Toys & Collectibles Show, Attias Mart Indoor Flea Market. 5750 Sunrise Hwy., corner of Sunrise & Broadway, SH: 10am-4pm, T: 40, A: free. Paul, PH: 516-289-7398.

May 3 NY, New York City. Big Apple Comic Con, Gold, Silver & Modern Comics, Toys, Non-Sports Cards & Videos, St. Paul's Church Auditorium. 9th Ave., btw. 59th & 60th Sts., SH: 10am-6pm, A: $5., under 6 free. Big Apple Conventions, 67-53 Woodhaven Blvd., Ste. 102, Rego Park, NY 11374. PH: 718-275-1567.

May 4 NY, Brooklyn. Comic Book, Sports Card & Collectibles Show, Golden Gate Inn. Knapp St. & Shore Pky., SH: 9am-4pm, T: 48-8', F: $40., A: free. Mark, PH: 718-266-1625.

May 4 NY, New York City. Toy Festival, Loews New York Hotel. 569 Lexington Ave., SH: 10am-4pm, A: $5. Max Gottfried, 82-60 116th St., Kew Gardens, NY 11418. PH: 718-441-9868 Mon.-Sat. 9am-7pm only.

May 4 NY, Long Island. Comic Book & Collector's Market Convention, Rockville Centre, Holiday Inn. 173 Sunrise Hwy., SH: 10am-4pm, T: 40, A: free. Cosmic Comics & Books, 246 Merrick Rd., Oceanside, NY 11572. PH: 516-763-1133.

May 7 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

May 14 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

May 16 NY, Brooklyn. Comic Book, Cards, Toys & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75th St.), SH: 6pm-10pm, T: 50-9', F: $40., A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

May 16-18 NY, Lockport. Comic Book & Sports Collectibles Show, Mall. Transit Rd. (off Millersport Hwy.), SH: Fri. & Sat. 10am-9pm, Sun. 12noon-5pm. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

May 17 NY, Staten Island. Comic Book & Sports Card Show, St. Sylvester's School. 884 Targee St., Clove-Richmond Rd., Exit 278, SH: 10am-4pm, T: 40-9', F: $50., A: free. Joe

(EVENTS Continues on Page 78)

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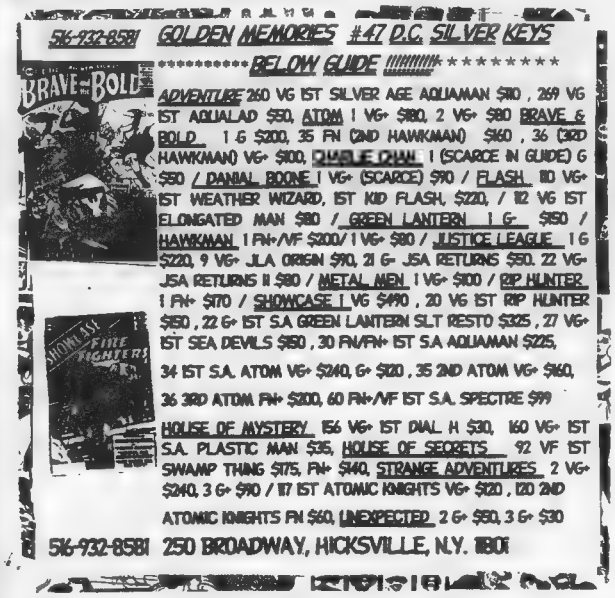
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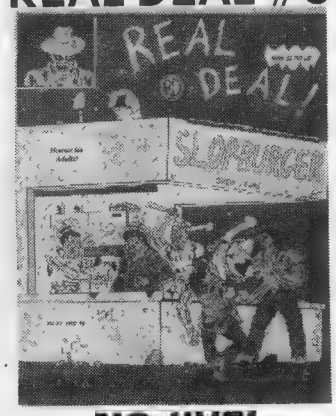

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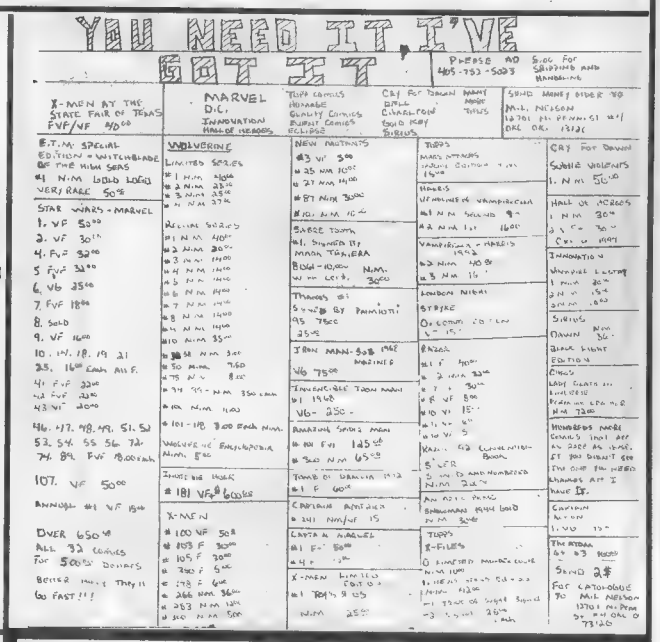

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From Page 72

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May 17-18 NY, Yonkers. Comic Book & Sports Card Show, Mall at Cross County. 750 Central Ave., SH: 10am-6pm, T: 40-8', F: $105., A: free. Steve Tepper, 57-65 59th St., Maspeth, NY 11378. PH: 718-894-5310 or 516-379-8300.

May 18 NY, New York. Comics & Cards Galore, Immaculate Conception School Auditorium. 414 E. 14th St. (btw. 1st Ave. & Ave. A), SH: 10am-4pm, T: 25, F: $30. for 1, $55. for 2, A: free. Dorothy Berman, 414 E. 14th St., New York, NY 10009. PH: 212-254-0200 or FAX: 212-505-7610.

May 18 NY, Brooklyn. Comic Book, Cards, Toys & Collectibles Show, Temple Hillel. 2164 Ralph Ave. (at Ave. L), SH: 10am-5pm, T: 50, F: $40., A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

May 18 NY, Centereach. Comic Book & Sports Card Show, VFW Post #4927. 31 Horseblock Rd., SH: 10am-4pm, T: 56-6' & 8', F: $35.-$45., A: $1. Steve Gardner, 28 Blackwell Ln., Stony Brook, NY 11790. PH: 516-689-5592.

May 18 NY, Ozone Park. Comic Book, Sports Card, Coins & Memorabilia Show, Jewish Ctr. 107-01 Crossbay Blvd. (next to Esquire Diner), SH: 10am-4pm, T: 36-8', F: $37.50 for 1, $65. for 2, A: $1. Rio Grande BB Card Co., Joseph Camana, 114-32 150th Ave., S. Ozone Park, NY 11420. Joe, PH: 718-845-7240 or Tony, PH: 718-848-1795.

May 21 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

May 25 NY, Brooklyn. Comic Book, Cards, Toys & Collectibles Show, Temple Hillel. 2164 Ralph Ave. (at Ave. L), SH: 10am-5pm, T: 50, F: $40., A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

May 28 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

May 30 NY, Brooklyn. Comic Book, Cards, Tos & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75th St.), SH: 6pm-10pm, T: 50-9', F: $40., A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

May 30-Jun 1 NY, Fishkill. Comic Books, Sports Cards & Coll. Show, Dutchess Mall. Rt. 9, SH: Sat. 10am-9pm, Sun. 12noon-5pm, T: 40-8', F: $100., A: free. The Bullpen, Scott Binder, 169 Rt. 9 W., Haverstraw, NY 10927. PH: 914-429-8995 11am-1pm or 569-3080 2pm-6pm.

NORTH DAKOTA

May 10-11 ND, Bismarck. Comic Book & Sports Card Show #23, Civic Ctr. 601 Sweet St., SH: Sat. 10am-5pm, Sun. 11am-4:30pm, T: 25, F: $50. for 1, $90. for 2, $115. for 3. Lantern News, Kevin Bergson, 520 Broadway, Fargo, ND 58102. PH: 701-235-2562.

May 17-18 ND, Fargo. Comic Book & Sports Card Show #34, Holiday Inn. 13th Ave. S. & I-29, SH: Sat. 10am-5pm, Sun. 11am-4:30pm, T: 42, F: $60. for 1, $50. for 2 or more. Lantern News, Kevin Bergson, 520 Broadway, Fargo, ND 58102. PH: 701-235-2562.

OHIO

May 1 OH, Mentor. Comic Book & Sports Card Show, Travelodge Hotel. Rts. 2 & 306 S. (7701 Reynolds Rd. Rt. 306), SH: 6pm-10pm, T: 35-8', F: $30., A: $1., 16 & younger or senior citizens free. Infield Promos., Irene Pike, 9391 Mentor Ave., Ste. 133, Mentor, OH 44060. PH: 216-255-2606.

May 4 OH, Columbus. Mid-OH Mini Con, Marriott North. Doubletree Ave., near the Continent, SH: 10am-4pm, T: 30-6', F: $50., A: free. R.A.P. Prods., Roger Price, PO Box 3831, Mansfield, OH 44907. PH: 419-526-1427 9am-5pm weekdays or E-mail: MidOhioCon@aol.com

May 4 OH, Columbus. Comic Book & Non-Sports Card Convention, Holiday Inn East. I-70 & Hamilton Rd. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

May 10-11 OH, Middleburg Heights. Comic Book & Sports Card Show, Tri-City Senior Ctr. 16699 E. Bagley Rd., SH: Sat. & Sun. 10am-5pm, T: 60-6', F: $55. for 1, $45. ea. add'l., A: $1.50. Kris Herman, PH: 330-454-3188.

May 11 OH, Lorain. Comic Book, Sports Card, Coins & Stamp Show, IAV Club Post #1. 4569 Oberlin Ave., SH: 10am-4pm, T: 30-8', F: $20. for 1, $50. for 2, A: free. Jeff Michaels, 4580 Oberlin Ave., Lorain, OH 44053. PH: 216-960-1702.

May 11 OH, Eastlake. Comic Book & Sports Card Show, Community Ctr. 600 E. 349th SR 91 & Roberts Rd., SH: 10am-5pm, T: 48-8', F: $30., A: 50¢. Goal Line Promos., Kevin Stich, 1642 Travers Ave., Madison, OH 44057. PH: 216-428-0582 or 888-201-0616.

May 11 OH, East Liverpool. Comic Book, Sports Card & Majic Show, Moose Lodge. 129 E. 3rd St., SH: 10am-4pm, T: 25-8', F: $20. for 1, $35. for 2, A: $1. Guy Lindesmith, 115 W. 6th St., E. Liverpool, OH 43920. PH: 330-385-0571 10am-8pm.

May 18 OH, Sheffield Lake. Card, Comic & Collectibles Show, Community Ctr. Lake Rd., 2 mi. W. of Rt. 307, SH: 10am-4pm, T: 32-6', F: $25. for 1st, $20. ea. add'l., A: free. Janet Pieska, 58 Maple Ave., Wakeman, OH 44889. PH: 216-839-2737 or FAX: 216-839-5138.

May 18 OH, Canton. Comic Convention, Sheraton Inn. I-77 at Exit 109 (Everhard Rd.), SH: 10am-4pm, T: 28-8', F: $45., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056 or E-mail: jeffharpro@aol.com

May 18 OH, Dayton. Comic Book & Non-Sports Card Convention, Holiday Inn Dayton Mall. I-5, Exit 44. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

May 25 OH, Wickliffe. Comic Book & Non Sports Show, American Legion Post #7. 29919 Euclid Ave., Rt. 20 E. off I-90, Exit 186, SH: 10am-4pm, T: 8', F: $50., A: $2., 6 & under free. Patsy or Joe, 1392 Bennett Rd., Madison, OH 44057. PH: 216-428-8118 or FAX: 216-428-9651.

OKLAHOMA

May 3 OK, Oklahoma City. Com-X-Con Comic Book & Toy Show, Days Inn South. 2616 S. I-35, T: 6', F: $50. for 1, $85. for 2, $115. for 3, $35. ea. add'l. Comic World Promos., Cecil Johnson, 11361 Samples Rd., Alexander, AR 72002. PH: 501-794-3394.

OREGON

May 18 OR, Eugene. 13th Annual Comic Book Show, Lane Cty. Fairgrounds. Wheeler Pavilion, 796 W. 13th Ave., SH: 10:30am-5pm, T: 8', F: $30. aisle, $35. wall, A: $1.50, under 7 free. Nostalgia Collectibles, Darrell Grimes, 527 Willamette St., Eugene, OR 97401. PH: 541-484-9202.

PENNSYLVANIA

May 2-4 PA, Fort Washington. 59th Philadelphia BB Card, Comic Book & Sports Memorabilia Show, Expo Center. 1100 Virginia Dr. (PA Tpke. Exit 26), SH: Fri. 6pm-9pm, Sat. 9am-5pm, Sun. 9am-4pm. EPSCC, Inc., Bob Schmierer, PO Box 3037, Maple Glen, PA 19002. PH: 215-643-0910 or FAX: 215-643-2697.

May 2-4 PA, Hermitage. Comic Book & Sports Card Show, Shenango Valley Mall. Rt. 18 & 62, SH: mall hrs., T: 30-8', F: $55., A: free. Mike Dorsey, PO Box 69, Fredonia, PA 16124. PH: 412-475-2666.

May 4 PA, Langhorne. Comic Book, Sports Card & Toy Show, Sheraton Bucks County. 400 Oxford Valley Rd., SH: 9am-3pm, T: 56-6', F: $40., A: free. Greg Petrino, 93 Grant Dr., Holland, PA 18966. PH: 215-968-8577 or Eric Poppel, PH: 215-579-0731.

May 4 PA, Philadelphia. Comic-Con, Holiday Inn. 10th Packer Ave. (Exit 46, I-76 or Exit 15, I-95), SH: 10am-4:30pm, T: 50, F: $60. for 1, $100. for 2, $140. for 3, A: $3. Collectors Comics, Derek Woywood, 10 Chelsea Cir., Clementon, NJ 08021. PH: 609-782-0817.

May 18-18 PA, Monaca. Comic Books, Sport Cards & NASCAR Show, Beaver Valley Mall. Monaca Exit off US 60, SH: mall hrs., T: 42-8', F: $110., A: free. Tom Viencek, PO Box 284, Rices Landing, PA 15357. PH: 412-592-5038.

May 18 PA, Allentown. Comic Book, Magic & Non-Sports Card Show, Holiday Inn West. I-78, Exit 14A, SH: 10am-4pm, T: 30-6', F: $50. for 1st, $30. for 2nd, $25. ea. add'l., A: $2. Comicquest, Tom Jones, 1328 Chestnut St., Emmaus, PA 18049. PH: 610-966-9660.

May 18 PA, Pittsburgh-Mckees Rocks. Comic Book, Records, CD's & Trading Cards Show, Sto-Rox Booster Hall. I-79 to Rt. 51 S. or I-376 W. to Rt. 51 N., SH: 10am-4pm, T: 50-8', F: $30., A: $2. Tony Medwid, 108 Helen St., Mckees Rocks, PA 15136. PH: 412-331-5021.

May 25 PA, Erie. The Erie Comicon, Holiday Inn. On State St. off Rt. 90 at Exit 7, SH: 10am-4pm, T: 35-8', F: $45., A: $2. Chautauqua Comics, Al Steffens, PH: 716-484-9631.

RHODE ISLAND

May 18 RI, E. Providence-Seekonk. Comic Book, Sports & Non-Sports Card Show, Johnson & Wales Inn. Rt. 44 (I-195, Exit 4), SH: 9am-3:30pm, T: 45-8', F: $35., A: $1., under 8 free. Douglas Keating, 112 Middle St. Apt. 36, Weymouth, MA 02189. PH: 617-331-4788.

SOUTH CAROLINA

May 17 SC, Greenville. Comic Book & Sports Card Show, Comfort Inn. I-85, Exit 46, Mauldin Rd., SH: 10am-5pm, T: 28, F: $42., A: $1. Rick Fortenberry, PH: 704-525-9664, Bob or Tom Waldrop, PH: 864-963-9185 or 244-7424.

TENNESSEE

May 10 TN, Bristol. Comic Books & Action Figures Show, Theatre Bristol Ctr. 506 State St., SH: 9am-4pm, T: 50-6', F: $30., A: $1. Robert Pilk, PH: 540-466-6337 or John Stone, PH: 423-929-8245.

May 16-18 TN, Columbia. Monthly Comic Book, Sports Card & NASCAR Show, Shady Brook Mall. James Campbell Blvd., SH: Fri. & Sat. 10am-9pm, Sun. 1pm-6pm, T: 50-6', F: $50., A: free. AF Promos., 320 Pulaski St., Lawrenceburg, TN 38464. PH: 615-766-1168.

May 17 TN, Nashville. Music City Toy & Collectible Show, Ramada Inn. Across from Opryland, SH: 9am-5pm, T: 30, F: $40., A: $1. Larry Johnson, PH: 615-865-1276.

May 17 TN, Knoxville. Comic Book & Toy Show, Ramada Inn. Cedar Bluff Rd., SH: 10am-4pm, T: 30-6', F: $45., A: $2. C.C.S. Promo., Steve Riley, 1712 Sailor Ford Ln., Mascot, TN 37806. PH: 423-933-9620 or 691-3302.

May 24 TN, Memphis. Com-X-Con Comic Book & Toy Show, Holiday Inn. 1441 E. Brooks Rd., T: 6', F: $50. for 1, $85. for 2, $115. for 3, $35. ea. add'l. Comic World Promos., Cecil Johnson, 11361 Samples Rd., Alexander, AR 72002. PH: 501-794-3394.

May 30-Apr 1 TN, Clarksville. Comic Book, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Gov. Square Mall. SH: mall hrs., T: 65, F: $110. Bases Loaded Promos., Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 615-939-3063 or 648-3319.

TEXAS

May 3-4 TX, San Antonio. Collectors Expo, Live Oak Civic Ctr. 8101 Pat Brooker Rd., SH: Sat. 9am-6pm, Sun. 10am-4pm, T: 200, F: $80., A: $2.50 good for 2 days, under 12 free with adult. Sally Wallace, 6702 Lexington Rd., Austin, TX 78757. PH: 512-454-9882. E-mail: austex23@aol.com

May 4 TX, Arlington. Com-X-Con Comic Book & Toy Show, Marriott Hotel. I-30 & Ballpark Way, T: 6', F: $50. for 1, $85. for 2, $115. for 3, $35. ea. add'l. Comic World Promos., Cecil Johnson, 11361 Samples Rd., Alexander, AR 72002. PH: 501-794-3394.

May 4 TX, Austin. Comic Book, Sports Card, Toy & Collectibles Show, Holiday Inn South. IH-35 at Woodward Exit, SH: 10am-5pm, T: 30, F: $40. for 1, $75. for 2, $100. for 3, A: $2. Paperworks, PH: 512-442-8876.

May 18 TX, Austin. Comic Book, Sports Card, Toy & Collectibles Show, Four Points Sheraton. IH-35 at Hwy. 183 Exit, SH: 10am-5pm, T: 30, F: $40. for 1, $75. for 2, $100. for 3, A: $2. Paperworks, PH: 512-442-8876.

VIRGINIA

May 4 VA, Richmond. Comic Book & Non-Sports Card Convention, Holiday Inn West. 6531 W. Broad St. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

May 4 VA, Tysons Corner. Comic Book & Gaming Card Show, Westpark Hotel. Exit 10 W. (Rt. 7) off I-495 (Washington Beltway), SH: 10am-4pm, T: 90-6', F: $65. for 1st, $60. for 2nd, $55. ea. add'l., A: $2., under 5 free. Jeffrey Rocen, 7952 Arden Ct., Vienna, VA 22027. PH: 703-912-1993 or FAX: 703-883-3997.

May 17-18 VA, Virginia Beach. Comic Book, Sports & Non-Sports Card & Racing Show, Pembroke Mall. Intersection of Independence & Virginia Beach Blvds., SH: Sat. 10am-9pm, Sun. 12:30pm-5:30pm, T: 100-8', F: $110.-$130., A: free. Larry Webster, 4406 Holland Rd., Virginia Beach, VA 23452. PH: 757-486-0215.

WASHINGTON

May 3-4 WA, Kirkland. Comic Book & Sports Card Super Show, Totem Lake Mall. Exit 20B E. off I-405, SH: 10am-6pm, Sun. 11am-6pm, T: 55, F: $35.-$85., A: free. Twin Oaks Sports Shows, Ron & Barb Oakden, 1309 8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

May 9-11 WA, Federal Way. Comic Book & Sports Card Super Show, SeaTac Mall. Exit 143 off I-5, SH: Fri. & Sat. 10am-9pm, Sun. 11am-6pm, T: 65, F: $35.-$115., A: free. Twin Oaks Sport Shows, Ron & Barb Oakden, 1309 8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

May 23-25 WA, Burlington. Comic Book & Sports Card Super Show, Cascade Mall. Exit 229 off I-5, SH: Fri. & Sat. 10am-9pm, Sun. 11am-6pm, T: 45, F: $20.-$85., A: free. Twin Oaks Sport Shows, Ron & Barb Oakden, 1309 8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

May 30-Jun 1 WA, Puyallup. Comic Book & Sports Card Super Show, South Hill Mall. 3500 S. Meridian, SH: Fri. & Sat. 10am-9pm, Sun. 11am-6pm, T: 65, F: $35.-$105., A: free. Twin Oaks Sport Shows, Ron & Barb Oakden, 1309-8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

WEST VIRGINIA

May 2-4 WV, Morgantown. Celebrity Comic Book, Sports Card & Racing Collectibles Show, Mall. Exit 152 off I-79, SH: mall hrs., T: 50-8', F: $90. for 1, $170. for 2, A: free. Badgley Promos., PO Box 3528, Parkersburg, WV 26103. PH: 304-485-8345.

WISCONSIN

May 4 WI, Kenosha. Comic Book, Sports Card & Game Show, Best Western Executive Inn Hotel. I-94 & Hwy. 50, SH: 9am-4pm, T: 22-8', F: $22., A: 50¢. Bill White, PH: 414-843-4147 or 694-8422.

May 17-18 WI, Appleton. Comic Book, Sports, Non-Sports, Racing & Memorabilia Show, Valley Fair Mall. Memorial Dr., SH: mall hrs., T: 25-8', F: $50., A: free. MJ Prods., Mike Kulig, PO Box 132, Onalaska, WI 54650. PH: 608-781-5150.

May 18 WI, Madison. Comic & Collectibles Show, American Legion Hall. 4001 Lien Rd. (just off E. Washington Ave.), SH: 10am-4pm, T: 45-8', F: $15., A: $1. Lisa Fiegel, W612 Oak Shore Dr., Fall River, WI 53932. PH: 414-484-3779.

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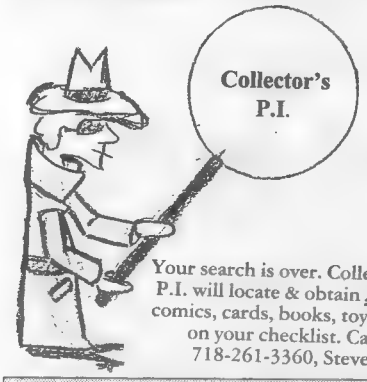

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DEFENDERS #8, 9-12, 15, 16; FF #42, 43, 52, 53, 57-59. Have Marvels, DC's, let's trade. Greg Gleich, 4108 W. 99th Place, Oak Lawn, IL 60453.

MARVEL MASTERWORKS #2, #16. Paul, PO Box 1322, Santa Fe, NM 87504. 505-995-0655. dedo@ix.netcom.com

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EXPLORERS/CAVEWOMAN CROSSOVER coming in June from Basement Comics and Budd Root. Terry Collins, Bill Neville. See the April Diamond Previews for details!

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WEIRD MYSTERIES #4, Mister Mystery #6-7, Crime Does Not Pay #24, Police Comics #5, Forbidden Worlds #30. Charles LaPorte, PO Box 294, Niles, MI 49120.

OVER GUIDE prices for high grade Cinderella Love, #15, 25, 29, Anchors Andrew #1, Pin-up Pete #1. Shaun Clancy, 206-486-9293.

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FOR SALE: Avengers #1, 12, and 10; Uncanny X-Men #4, 9, and 38; King size Special #1 FF #6, 7, 20, 21, King Size #6, Silver Surfer #2 and 3. Contact D&D Comics, PO Box 181, Saugerties, NY 12477. All books Fine plus.

NICK FURY #3 Fine Steranko $8. Marvel Super Heroes #14 solid VG $16, not brand ECHH #4 VF X-Men $7, #8 VF-Beatles $6. Bob 804-360-3483.

4310 SILVER AGE, FOR SALE

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TOS #94 G/VG $7, 95 VG $9, 96 G $5.50, 98 VG $8, 95 G $5.50, TTA #23 FR $7, 45 P $4, 47 G/VG $10, 55 G/VG $10, 55 G $8, 55 FR $5, 56 G/VG $10, 56 G+ $8, 58 G+ $8, 61 G+ $7, 61 FR $3.50, 61 G/VG $9, 62 G+ $7, 63 VG- $8, 64 G/VG $8, 65 VG- $7. Ben 808-486-5278.

TTA #66 FR+ $6, 66 FR $3.50, 66 P $3, 67 G $5, 67 FR+ $5, 68 FR $3.50, 69 VG $10, 70 G $10, 70 FR $5, 71 FR $3, 72 G $5, 72 FR $3, 73 FR $2.50, 74 FR $3, 75 G+ $5, 76 G+ $5, 77 G+ $5, 77 FR $3, 78 G+ $5, 79 G $4, 80 G $5, 82 G $5. Ben 808-486-5278.

TTA #83 FN $10, 83 VG $8, 84 FN $10, 84 VG- $7, 85 G $5; 87 VG-$8, 87 G- $4, 88 VG- $7, 93 G- $5.50, 95 G-$4, 96 G $5, 97 G-$4, 99 G- $4, 5 Tales #119 FR $5, 118 VG- $10, 121 FR+ $5, 123 G $6. Ben 808-486-5278.

TTA #70 G $10, 71 FR $3, 72 G $5, 72-74 FR $3 ea., 75-79 G+ $5 ea., 80 G, 82 G $5 ea., 83 FN, 84 FN $8 ea., 83 VG $7.50, 84 VG $7, 85 G $5. 808-486-5278.

TOS 53 FR $6, 54-56 G $6, 61 G $6, 62 G+ $7, 63 FR $7, 64 VG- $8, 65 G+ $6, 67 G $5.50, 69 G $5, 70 VG $8, 71 G+ $6. Ben 808-486-5278.

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GRAB BAGS, 50 for $23, 100 for $38 ppd. Mostly Marvel, DC & Image, VFN+. Jim Broughton, 8039 Pyrmont Rd., Lewisburg, OH 45338.

STAR WARS #1-53, #57, #61-89, Annuals. Low, low prices. Discounts for quantity. Jim Troost, 1165 59th St. SE, Kentwood, MI 49508. jtroost@remc8.k12.mi.us.

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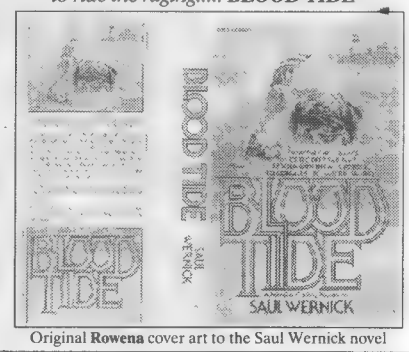

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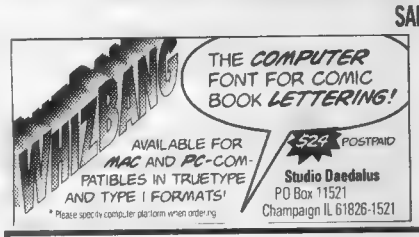
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4301 Golden Age, Wanted
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4605 Phone Cards, For Sale
4606 Phone Cards, Wanted
4610 Portfolios/Posters, For Sale
4611 Portfolios/Posters, Wanted
4630 Trading Cards, For Sale
4631 Trading Cards, Wanted
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LOOKING FOR copies of the Wonder Woman TV show starring Lynda Carter, on VHS. Please send letters to: Robert Kinder, 2764 Hwy. 192, Somerset, KY 42501. Thanks alot!!

WANTED TO buy Evil Ernie Model Kit. Dave 517-767-4441.

DOC SAVAGE: 1930's Premiums, Pulps, Art, Statues, Comics, Zines, "Omnibus Paperbacks" radio scripts! Samuel Joyner, Rt.#3, Box 257-B, Tarboro, NC 27886.

ARTISTS FOR submission to comic companies. Send address and number to: Howard Cohen, 6054 Silverbrook West, West Bloomfield, MI 48322. I'm an aspiring writer.

SUMO WRESTLING! Fans who follow Sumo sport, please write. Also need Xerox copies unpublished artwork 1960's Marvel. Charles Kline, PO Box 791, Cleveland, MS 38732-0791.

BUYING RUSS Meyer video tapes, original or copies. Also Penthouse videos. Send list to: Rt. 10, Box 490, Lake City, FL 32025.

LOIS AND Clark. Conclusion of Return to Krypton story line. Aired as the 2nd episode of this season. VHS copy, will pay $10 (postpaid). Klein, 147-09 78th Rd., Flushing, NY 11367-3535.

4700 NOVELTIES, TOYS, GAMES FOR SALE

STAR WARS Figures, Princess Leia, Organa, Storm Trooper, C-3PO, Jawa's Hammerhead, Gredo, Tusken Raider $15 each postpaid. Joe Ouellette, 39 Huckleyberry Ave., Sicklerville, NJ 08081.

HE-MAN, 23 figures, 18 different characters, priced $12 to $40 each. Call or write for details. Suzanne Rogers, Box 43751, Las Vegas, NV 89116. 702-641-1919.

SPAWN SAM and Twitch $25, Gold Tremor or Gold Violator $25 ea. Toy Club Red Angela $100. Steven Pearlman, 201-857-3960. Leave message.

SPIRIT OF Obi-Wan Kenobi mail away $15. Paul 713-794-0564.

STAR WARS collectors! Selling a Jedi Luke Skywalker, Return of the Jedi, theatre exclusive special edition Kenner figure. Call Billy 210-626-2805 after 7pm.

KISS VAN model. Still sealed $125. Addams Family Thing bank w/box $85. Dave Hartwell, 57 Cedar St. #14, Worcester, MA 01609. 508-791-3634.

MEGO 1975 Romulan action figure, from Star Trek series. $300 MO only! Good condition. Robert B. Lloyd, PO Box 39, Bozrah, CT 06334-0039.

SALE STING first year action figure MIB (except Troi) $100 ppd, takes all 9. Call Keith at 513-794-0358 or write 6917 Lynfield #118, Cincinnati, OH 45243.

HEY MAGIC players: American Dark Packs $5 ppd. Embrace The darkness. Jerry Crowe, 7954 River Rd., Olmsted Falls, OH 44138. Read Pickle.

MODEL KITS: Plastic, resin and vinyl. From and of comics, Sci-Fi, TV, movies, space, figures, etc. Old and new, hundreds available. Free sales catalog, we also buy and trade. JF Green Models, Dept. CBG, PO Box 55787, Riverside, CA 92517. 909-684-5300, 800-807-4759, Fax 909-684-8819, e-mail: jfgreen@msn.com, website: http://www.recycler.com/com/jfgreenmodelkits/

GIGANTIC 60 page Superhero, Science Fiction and Cartoon Action Figure and Collectible Toy Catalog. Send $2 to: Figures Inc., PO Box 19482, Dept. 115, Johnston, RI 02919. USA. Web site: http://www.ewtech.com/figures

WIFE SAYS 350+ Action Figures go or she does! Wife is for sale! No, not really. Send $2.00 for list. Priced well below guide. R. Harrell, 3111 Mahan Dr., Box 216-B, Tallahassee, FL 32308.

STAR WARS Han Solo in Stormtrooper, Froot Loops (mailaway), $29.95 each. No shipping! Mail payment to: The Looney Bin, 901 Lucinda, DeKalb, IL 60115. 815-758-1685 for credit.

MIGHTY MORPHIN Green Ranger (Tommy) quartz watch, figural watch face cover, illustrated band, MONMC, $11 ppd. Kristiansen, 6201-15th NW, Suite B-583, Seattle, WA 98107. 206-784-8569.

JETSONS SPACESHIP Hallmark Magic ornament 1996, originally $28, my price $18 postage free. Enclose SASE please. Thanks! John Morris, 505 West Third St., Ashland, WI 54806-1517.

COMIC BOOK "Soldier Games": 5+ diff. (Taskforce, Tanktrap, Woodsedge, etc). mint/complete+. Purchased 1970s. (Other toy soliders included free). All $50 postpaid. Richard 916-487-2787 (message).

4700 NOVELTIES, TOYS, GAMES FOR SALE

MR. T Jewelry set: 3 pendants, 3 rings, 3 chains, 1983 N/M on bubble package, make offer. Locator, Box 256, Eagleville, PA 19408.

PRINCESS LEIA in white costume $12 postpaid. Please send to Keith Hammond, 6917 Lynnfield Ct., #118, Cincinnati, OH 45243. 513-794-0358.

STAR WARS "Speeder Bikes" w/scout trooper figures: two for $49.95 S&N included. Allen, 2209 Silverthorn, Flower Mound, TX 75028. E-mail: knightcea@aol.com

"SLAVE-1" MODELS: Collectible 1983 issue in original box + 1996 re-issue to build: $75/set. Long live Boba Fett! Allen, 2209 Silverthorn, Flower Mound, TX 75028 or knightcea@aol.com

1973 LICENSED "Zingwings" (Frisbees) by AHI: "Batman", "Superman", "Spider-Man" all mint in packaging, $10 each/or $25 the set, $5 S&H. Allen, 2209 Silverthorn, Flower Mound, TX 75028. knightcea@aol.com

1966 CAPT. Action Superman costume, complete, NM-Mint $300; Batman complete MOC mint, $500; Phantom VF-Mint $175; Matt Mason MIMB $550; Capt. Lazer. Curtis Wong 415-637-9634.

TARGET STAR Trek 9" dolls, Sulu, Scotty $20 each, Kirk, Spock $25 each, postage $3. Leisuretime Books, PO Box 4317, Pasadena, TX 77502.

HAN SOLO Stormtrooper 10" doll, missing helmet, repaired hand: $12. S&H included. Allen, 2209 Silverthorn, Flower Mound, TX 75028.

SPAWN: "RED Violator" figure $69.95, "50th Issue Spawn" figure $99.95, both $149.95, S&H $5.05. Others available. Allen, 2209 Silverthorn, Flower Mound, TX 75028. knightcea@aol.com

BATTLESTAR GALACTICA toys: Gold Cylon, Silver Cylon, Imperious Leader, Starbuck: $10 each or 4/$35. Viper, Raider, $20. Allen, 2209 Silverthorn, Flower Mound, TX 75028. knightcea@aol.com

4701 NOVELTIES, TOYS, GAMES WANTED

SPIDER-MAN ITEMS wanted by foremost U.S. collector. All types of items; old, new, packaged, loose. Anything Spider-Man related, including villians. Bruce 814-535-5419 (east coast).

NIGHTMARE BEFORE Christmas buying, selling, trading all items. Hasbro, Applause, PVC's, etc. Paying top dollar. Call Anthony 212-229-2630.

MARVEL COMICS items wanted. All types of items from pre-1974. Toys, MMMS, Marvelmania, posters, mail-aways, etc. Bruce 814-535-5419 (east coast).

MARTIAN SPYGIRL, Medusa, Janeway-Voyager: will trade Super Powers, Empire, Jedi figures, or buy outright. Thanks! John Morris, 505 W. Third St., Ashland, WI 54806-1517.

JONNY QUEST board game still needed by desperate fan. Somebody help me!! Dave Hartwell, 57 Cedar St., #14, Worcester, MA 01609. 508-791-3634.

GODZILLA BANDAI Vinyl figures wanted, need lot of figures but mostly Guiron, Mecha Ghidra, Baragon and Minya, good prices paid. Rob 718-446-0582.

GODZILLA TOYS wanted. Looking to buy Bandai vinyl figures and other monster toys, good prices paid. Rob 718-446-0582.

4701 NOVELTIES, TOYS, GAMES WANTED

MICRONAUT TOYS wanted. Looking for carded figures or complete loose figures. Also want Shogun Warriors loose, complete or mint in box, top dollar. 718-446-0582.

CLOISONNE PINS wanted. Send description to: Douglas Lipman, 57 Taylor St. #320, San Francisco, CA 94102.

SUPERMAN WANTED! Buying all great Superman and DC character merchandise: toys, dolls, advertising, rings, buttons, premiums, novelties, anything! Danny Fuchs, 209-80 18th Ave., Bayside, NY 11360.

4720 VIDEO GAMES FOR SALE

AVENGERS ARCADE 4-player game! New condition, extra decals. Paid $2,300; BO over $950. Delivery possible. POB 453, Perkasie, PA 18944. Phone/Fax 215-453-9983. E-mail: 75777.2744@compuserve.com

4800 FANZINES, FOR SALE

NEWFANGLES 39-54; Infinity 2-4; Graphic Story World 3-6. Individual issues or sets. Best offer(s). Jay Deppeler, 307 Osborn Ave., Point Pleasant, NJ 08742.

4900 NEWSPAPER STRIPS, FOR SALE

BIG SUNDAY comic list, $1 (refundable). I also buy Sunday comics before 1960, pulp magazines, Edgar Rice Burrough's books. Claude Held, Box 515, Buffalo, NY 14225.

GARFIELD FIRST 5 books from Ballantine 1980-82, softcover, 1st editions (except #2), VFN/NM, $25 ppd. Brian Evans, 1237 2145 Drive, Eckert, CO 81418.

PICK OUT dates. Daily and Sunday. Great Selection. 1895 to 1996. Send your wantlist and SASE to: Gordon Campbell, 1124 Brookmeade Drive, Nashville, TN 37204

CATHY COMIC-STRIP- Signed original and color proof (Golf Theme), Sunday June 9th, 1991. Matted and framed. Asking $400. M. Springer, PO Box 1161, Osprey, FL 34229. 941-966-6617.

PRE-1935 BOOKS reprinting comic strips (i.e., Overstreet's "Platinum Age") for trade/sale. E-mail or write for list. Doug Wheeler, PO Box 3323, Shiremanstown, PA 17011. midgeyebal@aol.com

4901 NEWSPAPER STRIPS, WANTED

KERRY DRAKE and Little Orphan Annie dailies and Sunday, mainly 1951-1967. Write for exact dates wanted. Schultz Riggs, PO Box 751, Jackson, MS 39205-0751.

TARZAN FULLS from the years 1943 till 1950 (no Rubimor); Prince Valiant 1937; Flash Gordon 1943 and 1944; Little Nemo 1926/12/19. Werner Weingandt, Weissensteiner Str. 2, D-92648, Vohenstrauss, Germany.

KIRBY BLACK Hole Sunday Strips wanted, ran from Sept. 1979 to Feb. 1980. Charles 908-806-6415 or 908-782-8788.

BIG BEN Bolt and Rusty Riley Sundays have also many to change. Joaquim Talhe, Rua Artilharia Um 110 R/C Esq 1070, Libson Portugal.

DEARLY WANTED: Superman Dailies from the 1950's. Cochran, PO Box 242, Planetarium Station, New York, NY 10024-0242.

By Maggie Thompson

As I wrote this week's editorial, my mind went back to the pioneers of strip reprints. These are not publishers like Saalfield or Cupples & Leon, which produced strip-reprint volumes before comic books were invented. These are publishers like Woody Gelman, who produced lovely — though sometimes highly edited — volumes of professionally distributed reprints. And Ed Aprill, who painstakingly produced strip reprints for the tiny world that was comics fandom in its early days. A bit later, folks like Ken Pierce and Tony Raiola also made available reprints of material many fans would have never otherwise had a chance to see. Remember Hyperion's line of "Classic American Comic Strips"? It was an incredible (albeit expensive) dose of trail-breaking, turning-point material — nursed into publishable form by Bill Blackbeard.

Much of that earlier material is now only available as out-of-print treasures found on dealers' tables at conventions and in ads in ***CBG***. But, as we have become accustomed to Andrews and McMeel's regular doses of many of today's most popular strips, we have also become accustomed to such material as that provided by, say, Manuscript Press, P.O. Box 336, Mountain Home, TN 37684. And Page One Publishers & Bookworks, P.O. Box 6606, Eureka, CA 95502. And Fantagraphics Books, 7563 Lake City Way NE, Seattle, WA 98115. And Kitchen Sink Press, 320 Riverside Dr., Northampton, MA 01060. (Each of those can probably send you information on its strip material, if you send each a self-addressed, stamped envelope and ask.)

And other companies are adding strip material. NBM Publishing, 185 Madison Ave., Suite 1504, New York, NY 10016, for example, has just released Kevin Fagan's ***Son of Drabble*** (1997, black and white, $9.95, ISBN 1-56163-173-6), which reprints *Drabble* at random from several dates in the '90s. While reprint volumes which are complete and in sequence appeal more to the strip collector than do random compilations, the NBM collection is still delightful. Fagan's strip began in 1979. "I took my first drawing class 2 years later," he wrote recently. "It didn't help." A look at his art confirms that his is not among the strips treasured for draftsmanship. Nevertheless, his art is clear enough to support his gags, which are occasionally fall-down funny.

NOT EVERYONE IS QUALIFIED TO BE A NEWSPAPER CARTOONIST, DRABBLE.
COLLEGE NEWSPAPER OFFICE
CARTOONIST WANTED
IF YOU WANT THE JOB, YOU'LL HAVE TO ANSWER A FEW QUESTIONS: HAVE YOU HAD ANY FORMAL ART TRAINING?
NO.
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NO.
EDITOR
PERFECT! YOU'RE HIRED!
I DEMAND FOUR WEEKS' VACATION A YEAR!
EDITOR
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I've been asked why "ugly" strips (often cited are *Cathy*, *Dilbert*, and *Fox Trot*) are popular. The reason is often that their creators are masters of occasional truths that strike resonant chords of recognition in those to whose lives they have relevance. Or that their gags are hilarious. Or both. *Drabble*, while not as widely circulated, often ends up on refrigerators where it is available.

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Advertising
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COMICS BUYER'S GUIDE

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Iola, Wisconsin 54990
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FAX#(715) 445-4087
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(Krause Publ.)

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AD DEADLINE	NO.	ISSUE	AD DEADLINE	NO.	ISSUE
Tues., Apr. 22, 1997	1226	May 16, 1997	Tues., May 13, 1997	1229	June 6, 1997
Tues., Apr. 29, 1997	1227	May 23, 1997	Mon., May 19, 1997	1230	June 13, 1997
Tues., May 6, 1997	1228	May 30, 1997	Tues., May 27, 1997	1231	June 20, 1997

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C. RETAILER DIRECTORY ..... $3.50 per issue

Leads fans to your cash register! List your store name, address, phone number and 15 words of description. Sold in 26 and 52 week increments. It's targeted more to the comics buff than the yellow pages - and it's more cost effective. If you sell COMICS BUYER'S GUIDE in your store, we will publish your listing in bold face type at no extra charge.

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☐ CORPORATION
☐ CO PARTNERSHIP ☐ LIMITED PARTNERSHIP
NO. OF YEARS ESTABLISHED _____ ☐ INDIVIDUAL PROPRIETOR

PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY

NAME _____
MAILING ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
TITLE _____

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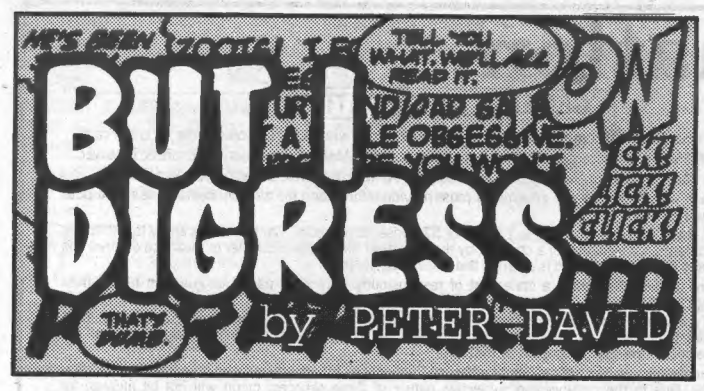
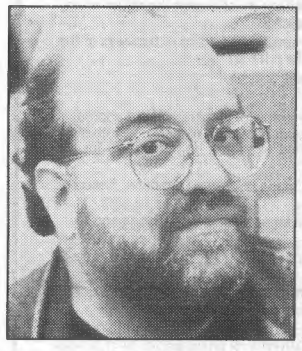


It's time to announce the results of the little contest we had at *But I Digress*, namely the Super-bizarre fight and Amalgam universe contest. For those who came in late (as they always say in *The Phantom*), we decided to sponsor a competition in which people could put forward the sort of match-ups that weren't especially suited to the famed "Marvel vs. DC." In addition, you were all invited to submit concepts for particularly odd Amalgams.



I learned after the fact that Tony Isabella had done something similar some months ago in his column. Whoops. Of course, I could have just scuttled the idea, but we got so many nifty entries that I felt it'd be a waste of effort on the part of all concerned if we did that.

So here's a cross-section of some of the entries we received. Comments in italics arc mine.

• From: Krista Maresca, Hyde Park, N.Y.: Hans and J'onzz

• From: Michael Randall, Vancouver, Wash.:

1) Turok — Son of Flintstone vs. Tom and Jerry Lewis

2) Zane Greystoke vs. Tarzandar

3) Colt .45 Where Are You? in The Land of the Dell Giants

4) Tin Tin and Rin Tin Tin vs. Huckleberry Hound of the Baskervilles

5) Terry and the Pirates of Darkwater vs. Raggedy Ann and Andy Panda

6) George of the Jungle and Jim vs. Leave It to Binky Beaver

7) Mighty Mickey Mouse vs. Krazy Felix the Kat

8) Brer Oswald the Rabbit vs. The Man from U.N.C.L.E. Scrooge

• From: Jeffrey Plackemeier, St. Charles, Mo.:

Magnus Robot Fighter vs. The Robot from *Lost in Space*

• From: Jack Gilreath, Bellevue, Neb.:

1) Cry for Dondi vs. Queen of the West: Dale Avengelyne

2) Our Barney at War vs. The Captain and the Kids

• From: Robertson, Des Moines, Iowa

1) Blue Beetle Bailey

2) Captain Atom Ant

3) Sgt. Rocky and Bullwinkle

4) Newsboy Legion of Super-Heroes

5) Kid Flash Gordon

6) Incredible Hulk Hogan's Heroes

• From: Nelson Jimenez, Stamford, Conn.

Battles:

1) Sabrina vs. Witchblade

2) Concrete vs. Herculoids

3) Space Ghost vs. Ghostly Trio

4) E-Man vs. Mr. A

Bizarre Combos:

1) Sgt. Rocketeer

2) Plastic Mandrake

3) Gigan Thor

Real Weird:

1) Deepspace 9½ Weeks

2) Lobo Derek

3) ElVision (Robot that walks like a king)

• From: Thomas R. Horvitz, Tarzana, Calif.

1) Cosmo Kramer the Merry Martian

2) Terry and the Pirates of the Caribbean

And, one of my personal favorites.

3) Betty and Verotika

• From: Robert B. Lloyd, Norwich, Conn.:

Aliens vs. X-Men

Actually, I think Marvel did that about 10 years ago, except the aliens were called "The Brood" at the time. Still — one wonders why Marvel and Dark Horse doesn't produce an official crossover. It'd be like printing money.

• From: D. Ginsberg, Oak Park, Ill.:

1) Vizarch Comics present *Archie ½*

2) Harvey Pekar fights censorship in *My Tropic of Cancer Year*

3) Jimmy Buffet takes on two tough girls in the '90s in: *Strange Cheeseburgers in Paradise*

4) Powerful super-heroes fighting cat-shaped Nazis in WWII in *Miracle Maus*.

• Brian Marlowe, Tampa, Fla.:

1) The Flash vs. Speedy Gonzalez

2) Ghost riders vs. Casper and Nightmare

3) Mighty Mouse vs. Streaky the Supercat

4) The Demon vs. Hot Stuff

5) Archie and Jughead vs. Beavis and Butt-Head

(The Archie-Jughead-Beavis-Butthead one actually gives me chills.)

6) Swamp Thing vs. Pogo

7) Hawkman vs. Woody Woodpecker

8) Brother Power, The Geek vs. Raggedy Ann

9) Little Lotta vs. Jabba the Hutt (a battle more in the nature of a pie-eating contest)

Amalgamated Characters:

1) The Black Pink Panther vs. The Silver Smurfer

2) Blonde Phantom Stranger vs. Phantom Lady and the Tramp

3) Mr. Weatherbeetle Bailey vs. Miss Solomon Grundy

4) Fantastic Forever People vs. Dr. Doom Patrol

5) Ren and the Stimpsons vs. Josie and the Snagglepussycats

6) Howard the Daffy Duck vs. Fritz the Krazy Katwoman

• From: Shawn Spurlock, Darien, Ill:

1) Strangers in Paradise Lost

2) Bio Booster Armor Mac-Guyver

3) Sin City Slickers

4) Man from Atlantis Chronicles

5) Gunsmith Cats (The Musical)

6) Box Office Poison Elves

7) Two Gun Kid Eternity

8) Hi and Lois Lane Superman's Girlfriend

9) Mister Miracle Worker

10) The Savage Dragon Ball Z

11) Lady Death of a Salesman

12) Stray Bullets over Broadway

13) Road Warrior Nun Areala

*Some of the above really wandered away from the notion of dealing with individuals (**Stray Bullets over Broadway**, for instance) but they were loopy enough that I opted to include them.*

• From: Donald Gehl, Springfield, Va.:

Team-ups

1) Whisper and Black Belt

2) Bullseye and The Target

3) Deadman and Lady Death

4) Ash & The Human Torch

5) Solitaire and Solo

6) Donald Duck and Howard the Duck

7) Badrock and Concrete

8) Tommy Tomorrow and the Eternal Warrior

9) Captain Carrot and Bugs Bunny

10) Dollman and Barbie

11) Vampirella and Elvira

12) Iceman and The Melter

13) Bart Simpson and Dennis the Menace

14) Claire Voyant and Prophet

15). Ren and Stimpy and Itchy and Scratchy

16) Razor and Blade the Vampire Hunter

17) Frank Castle and The Rook

18) Ex-Mutants and The X-Men

19) Uncle Scrooge and Richie Rich

20) Pinocchio and Woody Woodpecker

The silliness continues next week.

Peter David, writer of stuff, can be written to at To Be Continued Inc., P.O. Box 239, Bayport, NY 11705.

Batman film: Casting #5?

Before *Batman and Robin* even opens, *Variety* reports that the villains have been set for the inevitable fifth Batman movie. Next time out, look for The Scarecrow and Harley Quinn to mix it up with the latex-costumed duo. The Scarecrow will be the more horrific version of the character seen lately in the Bat-titles, but there's no word whether Quinn will be the version from *Batman: The Animated Series* who started out as the Joker's analyst. While there's no official word on casting yet, director Joel Schumacher flatly denied the rumor that Howard Stern is being considered for the role of The Scarecrow. *Entertainment Weekly* quoted Schumacher as saying, "I wish him the best of luck with his acting endeavors, but I'm not considering him for any of my films." Since the comments rule out anyone specific, speculation has begun to run rampant over who will fill the villains' roles. How about Jeff Goldblum and Jenny McCarthy?

— *Matt Brady*

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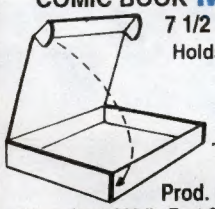

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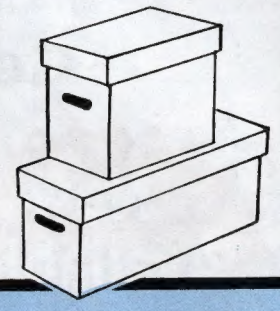

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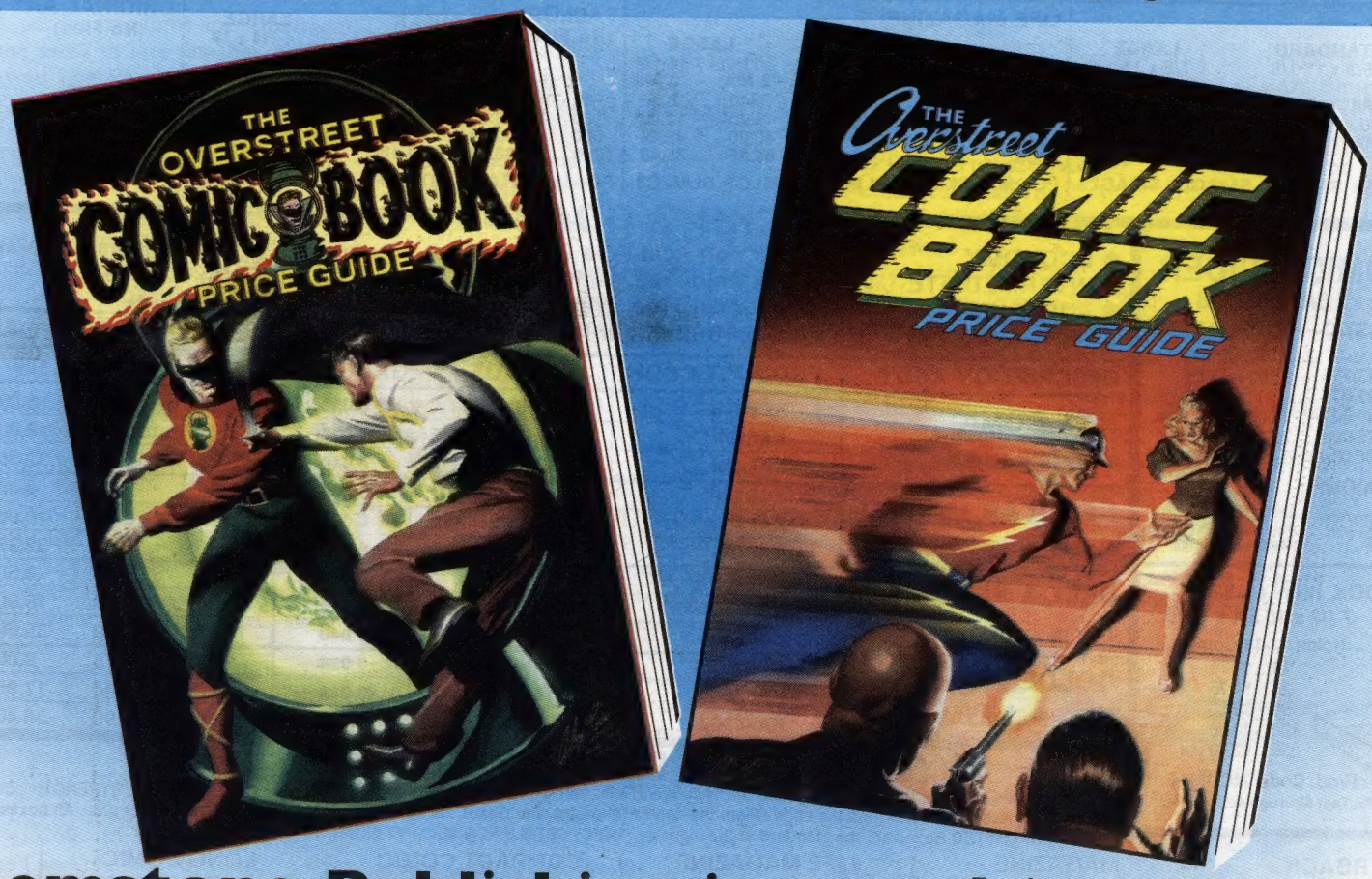

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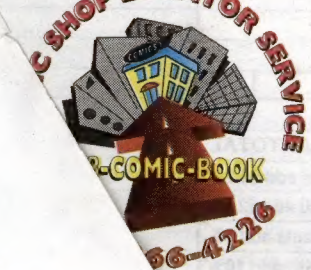

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